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SENTAI

THE JOURNAL OF ASIAN S/F AND FANTASY

ANTARCTIC PRESS™

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SENTAI

IN THIS ISSUE:

GODZILLA VS. MOTHRA VS. MECHA GODZILLA

PLUS:

THE NEW ULTRAMAN

THE LATEST NEWS, RUMORS, AND GOSSIP!

COMIC SECTION FEATURING "DAMNATION"

AND MORE!

ANTARCTIC Blast
FEBRUARY 1994

PAT'S PRODUCTION NOTES

Just got back from ConFurence V. Between dodging California earthquakes, talking to loads of artists and fans, AP managed to score some sizzling hot titles! While I can't reveal all the specifics, look for Steve Gallacci's ***Birthright*** tentatively scheduled for this summer. I'll keep ya posted as more details become available!

Strangers in Paradise fans might be interested to know that another comic company has decided to pick up Terry Moore's critically acclaimed series after issue number three. While we're all saddened to lose the series, we know what an opportunity this represents for him–especially since this company is rumored to be getting into movies and *S.i.P.* would make a fantastic flick (hint hint)! Good luck Terry, we wish you the best!

On the manga front, you will definitely want to pay attention to ***Sentai*** #1, which is being released this month. It covers Japanese live-action teams and (my personal favorite) Hong Kong films. You might have seen some of these action shows before. Those who have usually agree that HK films are going to be one of the hottest things happening–so don't miss out!

You might have seen the ads for it already, but to toot our horn again, look for ***The Golden Warrior: Iczer One*** this April! After some negotiation, we secured the rights to bring the translated version of the manga to the United States! We put together a small ashcan preview recently and let me tell you, the art is absolutely incredible! This April is shaping up to be the Anime Event of the Year, so stick around for all the fun!

Pat Duke

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- ☐ **Silbuster #2** • 32 pages • by Kazumitsu Sahara • $2.95.
- ☐ **Strangers in Paradise #3** • 32 pages • $2.75 • By Terry Moore.
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WORDS FROM A HIGH-ER PLANE



How do you get your Antarctic Press comics? Do you buy them at your local comics store? Do you order them directly from Antarctic Press, or do you have a subscription? Do you borrow them from your friends, or buy them at conventions?

Many people have written or called us, telling us how hard it is to "find" our comics in their area. Sometimes, they say, their local store only orders one or two copies, and sells out before they can get to them. Sometimes, store managers complain that there is not enough interest, and avoid ordering Antarctic Press titles altogether. Occasionally, store managers claim that they cannot get our books from their distributor, or *That Very Book You Are Scouring The Planet For* is cancelled.

Don't worry, our books *are* coming out (mostly on time, but sometime late, I admit), and they *are* reaching the shelves. But, as with all small comic companies out there, sometimes our comics have a hard time reaching everyone who wants a copy.

There are some actions you can do, however, to make sure that you get all the Antarctic Press books that you like.

READERS: First of all, talk to your store owner or manager; let him or her know exactly what you are looking for. If the store's employees aren't aware of what you want to buy, they are not going to order it. Check to see if your store has an advance-order system, or a subscription service. Ask if the store has copies of their monthly distributor catalog that you can look through. Frequently, stores give discounts on comics ordered in advance. We greatly prefer that you buy our books at your local comics store, but if that is not an option, everything that we publish can be ordered directly through Antarctic Press - check out the back issue listing that is printed with most of the comics we publish (usually on the inside back cover).

RETAILERS: If you are a store manager, and you have difficulty ordering Antarctic Press comics from your distributor, let us know. We can help you track down the problem and make sure that you get the books that you are ordering. Also, keep in mind that we happily fill all retail-store reorders, and we are willing to sell directly to comics stores (anything we have in stock, no minimum, at a hefty discount), if that's what it takes.

Hey! Is there a comics store in your area that you would like to recommend to other Antarctic Press fans? By all means, let us know! Send in the store's name, location, and a few lines on why you think that particular store is so great. If you know several wonderful stores, send them all in. (Store managers - yes, you can nominate your own store, too). We'll compile a list of stores and list them here in a couple of months.

Send your recommendations to:

ANTARCTIC BLAST STORES
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San Antonio, TX 78240

fax: (210) 614-5029
electronic mail: ANTARCTIC@delphi.com

Cheers,
Matthew High

CORRECTIONS

• **Goku #2** was accidentally printed on newsprint instead of our regular high-quality book paper. Oops.

• **Furrlough #13** was indeed an unlucky issue. The table of contents incorrectly read, "Issue #11" - never fear, you bought the right issue.

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SENTAI

THE JOURNAL OF ASIAN S/F AND FANTASY

Number One
Volume One
February, 1994



Hello, and welcome to SENTAI's first editorial.

As some fo you may know I have long been a fan and advocate of Asian science fiction and fantasy films (particularly the Japanese superheroes) as evidenced in the creation of the ZETRAMEN in my own comic series NINJA HIGH SCHOOL. Since we are doing so well with our sister publication MANGAZINE (now on its 30th issue) I decided why not do the same thing for the live action genre as that we did for the anime genre. SENTAI is the result of that decision. A regular publication that will feature articles, news, and reviews by fans for fans. Which now comes to my second point.

I NEED YOU! I need your letters of comment! I need articles! I need reviews! I need features! I need fan art! I need news tidbits! Rumors! Gossip!Essays! Anything pertaining to Asian (Japan, Hong Kong, Phillipines, Korean, etc.) science fiction or fantasy You name it, Ineed it (and I'll even pay you for it). For those of you who are familiar with Antarctic Press, my company is serious about publishing. AP is not some fly by night compnay that'll disappear like so many other publications. We are here to stay and so will Sentai, but we need your input. Join the club early!

Send all material to:

BEN DUNN
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7272 Wurzbach, #204
San Antonio, Tx. 78240

or fax us at (210)614-5029. Or E-mail me at GENie or Compu-Serve.

Well that's all for now. See you in 60.

Sincerely,
Ben Dunn
Editor

cover coloring by Michael Cogliandro and Ben Dunn.
Translations by Doug Dlin and Kuni Kimura.

Godzilla, Mothra, and Mecha-Godzilla © 1994 Toho International. Ultraman and UltraSeven © 1994 Tsuburaya. Space Giants, Ambassador Magma © 1994 Tokyu Agency and Tezuka Productions.

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cover, page 4, and page 10 by Paul Roche, Monster Artist Extrodinaire

SENTAI NEWS

TWO NEW GODZILLA FILMS SLATED FOR 1994!

Toho has announced that in addition to the American Tri-Star production of *Godzilla* there will be a sequel to the box-office smash *Godzilla vs MechaGodzilla*.

According to recent sources the new Toho production will involve **Godzilla** in a battle with a **Godzilla**-like space monster. This new monster is rumored to be the a synthesis of a space creature and the remains of **Biollante** (a mutant monster that was created with the DNA from **Godzilla**, plant cells, and human cells). As some may know, in the movie *Godzilla vs Biollante*, the monster **Biollante** goes off into space with some human characteristics. However, this new monster is supposed to be even more powerful than **Biollante** and is without any human emotion. It is also rumored that this maybe **Godzilla** (as introduced in *Godzilla 1985*) last film.

It is slated for a December, 1994 release. Afterwards, Toho begins work on the all-new *Gamera* film for 1995.



DIRECTOR NAMED FOR TRI-STAR'S PRODUCTION OF GODZILLA

Alex Cox has been named director of the new multi-million dollar Tri-Star production of *Godzilla.* Cox is known for directing the off-beat movie *Repo-Man* and the smash hit *Thelma and Louise*.

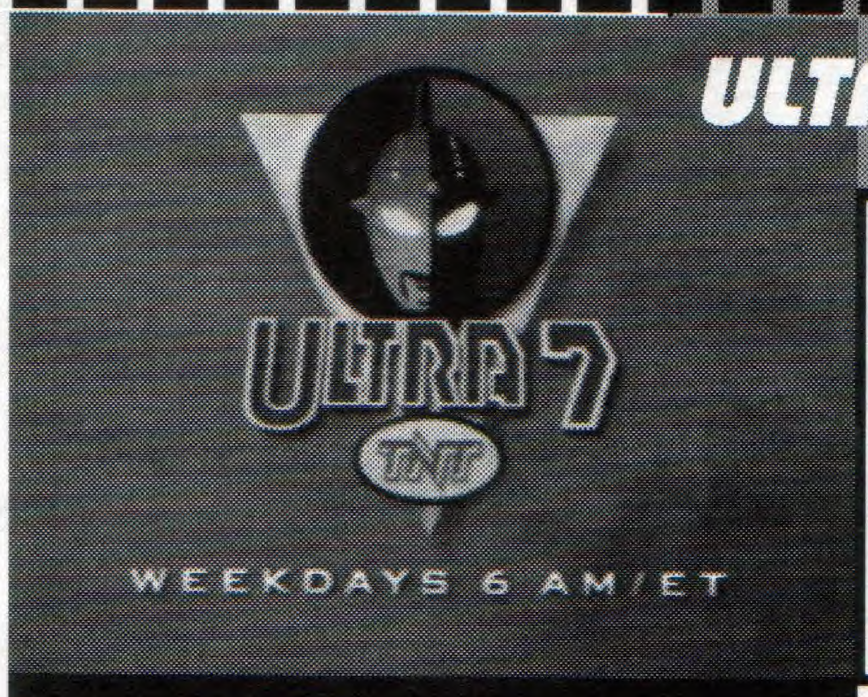
ULTRA-MANGA FROM VIZ

For those of you craving new reading material, Viz Comics is currently publishing Mamoru Uchiyama's *Battle of the Ultra-Brothers*, a huge Ultraman team-up comic from many years ago. Two issues are out so far, each 64 pages for $4.95.



SENTAI NEWS

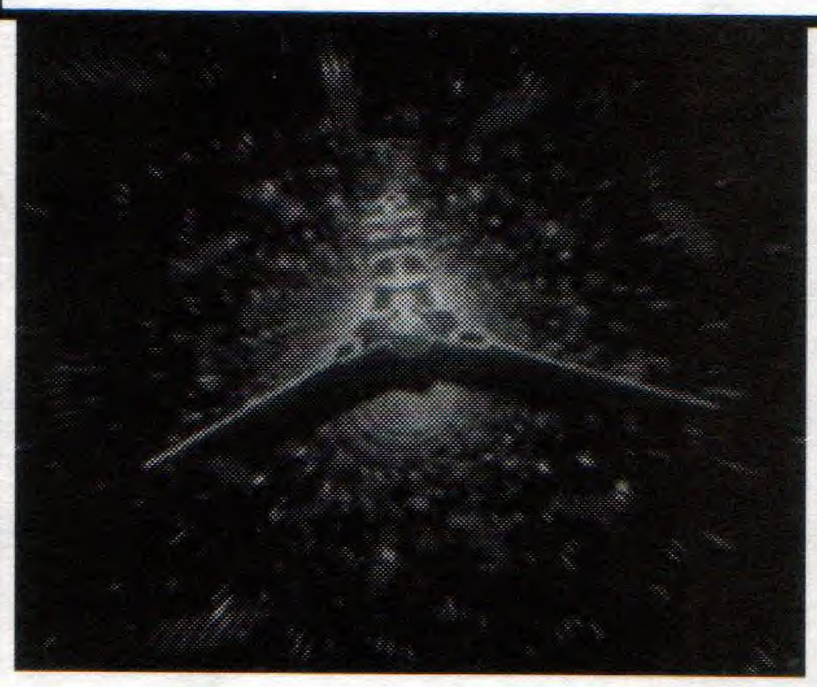
ULTRA SEVEN NOW SHOWING ON TBS

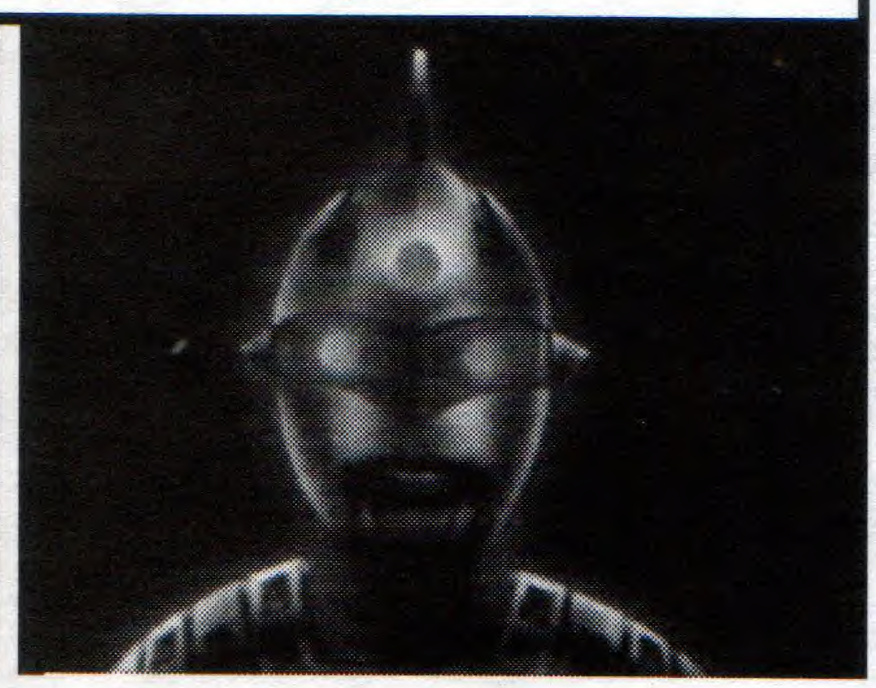


For those that do not already know, the classic Tsuburaya S/F series *Ultra Seven* is now being aired in English on station TBS in the early mouning hours. Originally a Canadian production, the entire 49-episode run was bought by Turner Broadcasting and is making its debut in the U.S. It is the second of the Ultra-series originally airing in 1967 and is considered by many to be the most serious and straight forward of the **Ultraman** series.

It currently airs on station TBS at 6 am Eastern standard time and 7am Central. Check your local listings or contact your cable company.







HOT OFF THE WIRE.....

Those of you familiar with the recent Japanese live action series will know that *Mighty Morphin' Power Rangers* is based on *Dinosaur Task Force Jûranger* [*Beast Ranger*], and that even as *Power Rangers* has risen to popularity here in the States, its sequel series, *Five-Star Task Force Dairanger* [*Big Ranger*] has been running its course. Now, as *Dairanger* nears its end, comes news of **its** successor, *Ninja Task Force Kakuranger* [*Hiding Ranger*]. The team this time consists of five ninjas that roam Japan taking out updated versions of classic Japanese monsters released by a broken seal. Red Ninja Sasuke (monkey) is unstoppable once he starts moving, and tends to stick his nose into any trouble he can. White Ninja Tsuruhime (crane) is a strong-headed girl with a heart of gold who spends most of her time kicking the guys on her team to get them to cooperate. Blue Ninja Saizô (wolf) thinks of himself as a nice guy, but actually tends to run for it in a crisis, leaving his teammates in the lurch. Yellow Ninja Seikai (bear) loves two things—food and women—and is inclined to forget about his mission when either one of those is around. Black Ninja Jiraiya (toad), played by *Ultraman Powered* star Kane Kosugi, is a quiet, would-be loner—quiet primarily because, being of Japanese descent but having been raised outside Japan, he can't speak that much Japanese!

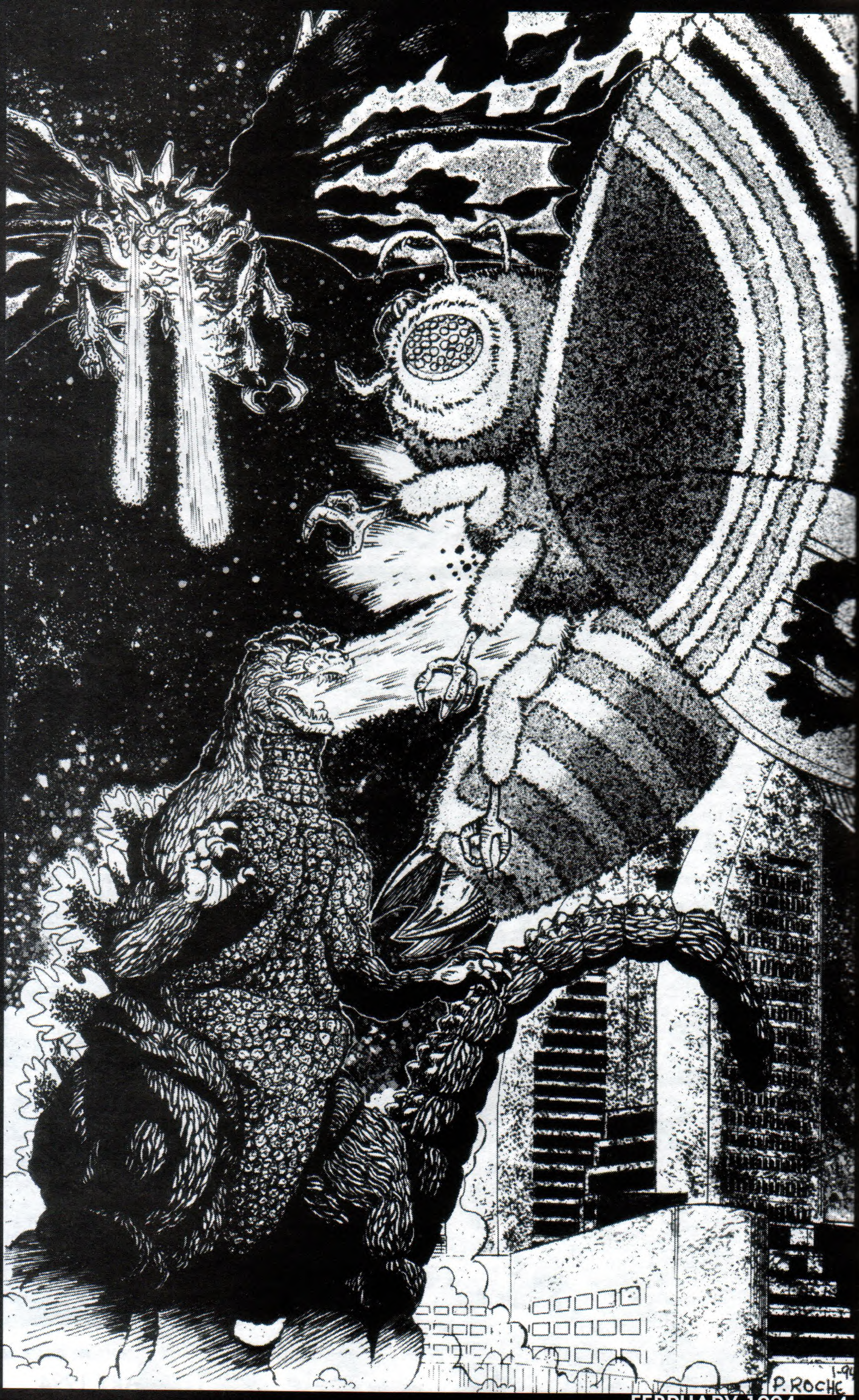
There is also preliminary news that the latest *Robocop*-style live-action police show, replacing *Special Investigator Robo Jumperson*, will be called *Blue SWAT*. Not much information on this show is currently available. It is said that this show will tend to be a little more realistic, relatively speaking, than its predecessors, in that it will use weaponry and vehicles based more on current actual SWAT equivalents, rather than going for fanciful laser guns and vehicular designs.

Finally, a new Kamen [Masked] Rider show, *Kamen Rider J*, is scheduled to begin broadcasting soon. Again, not much info is available right now, save that the title role will be played by Yûta Mochizuki, the actor who portrayed Tyrannoranger in *Jûranger*.

Kamen Rider J comes almost immediately in the wake of *Kamen Rider ZO*, which began showing on TV last April. No huge evil organization appears in *ZO* as in the previous Rider series. Instead, the Rider is born as a result of the private research of a mad scientist (Dr. Mochizuki, played by Tsutomu Sasaki). ZO (aka Katsu Asô, played by Hiroshi Tsuchikado) sleeps for four years after being "cyborged", but awakes to protect Dr. Mochizuki's son Hiroshi (Shôhei Shibata) from another of the doctor's creations, the "neo lifeform" Doras, a creature superior even to ZO. Whatever other changes may be evident, a Kamen Rider still has to have something to ride, and ZO has his own super bike, the Z-Bringer, capable of a top speed of 1500 kph.

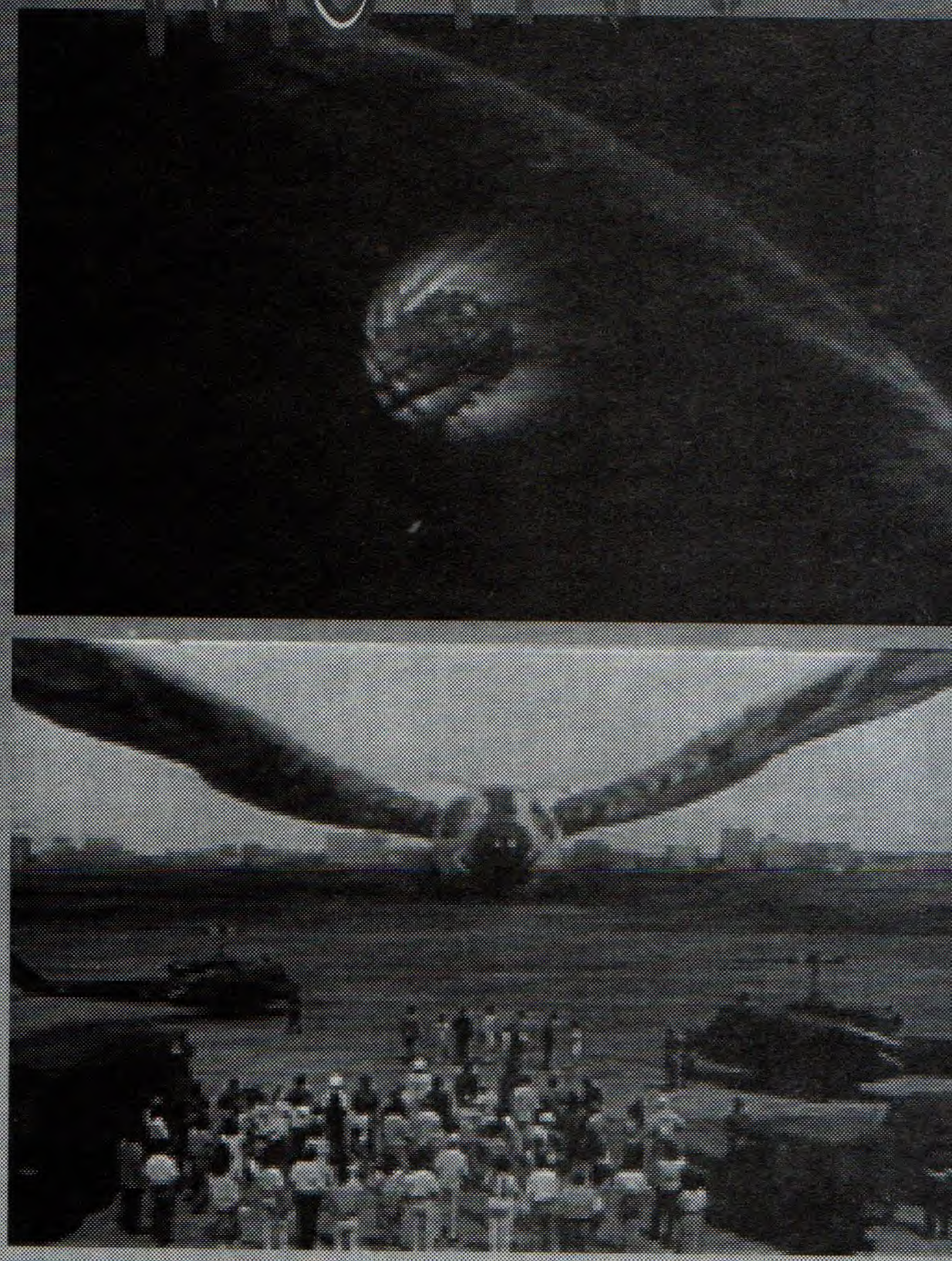


Left: The Power Rangers strut their stuff next issue!


P. ROCHE 1-94

GODZILLA vs MOTHRA

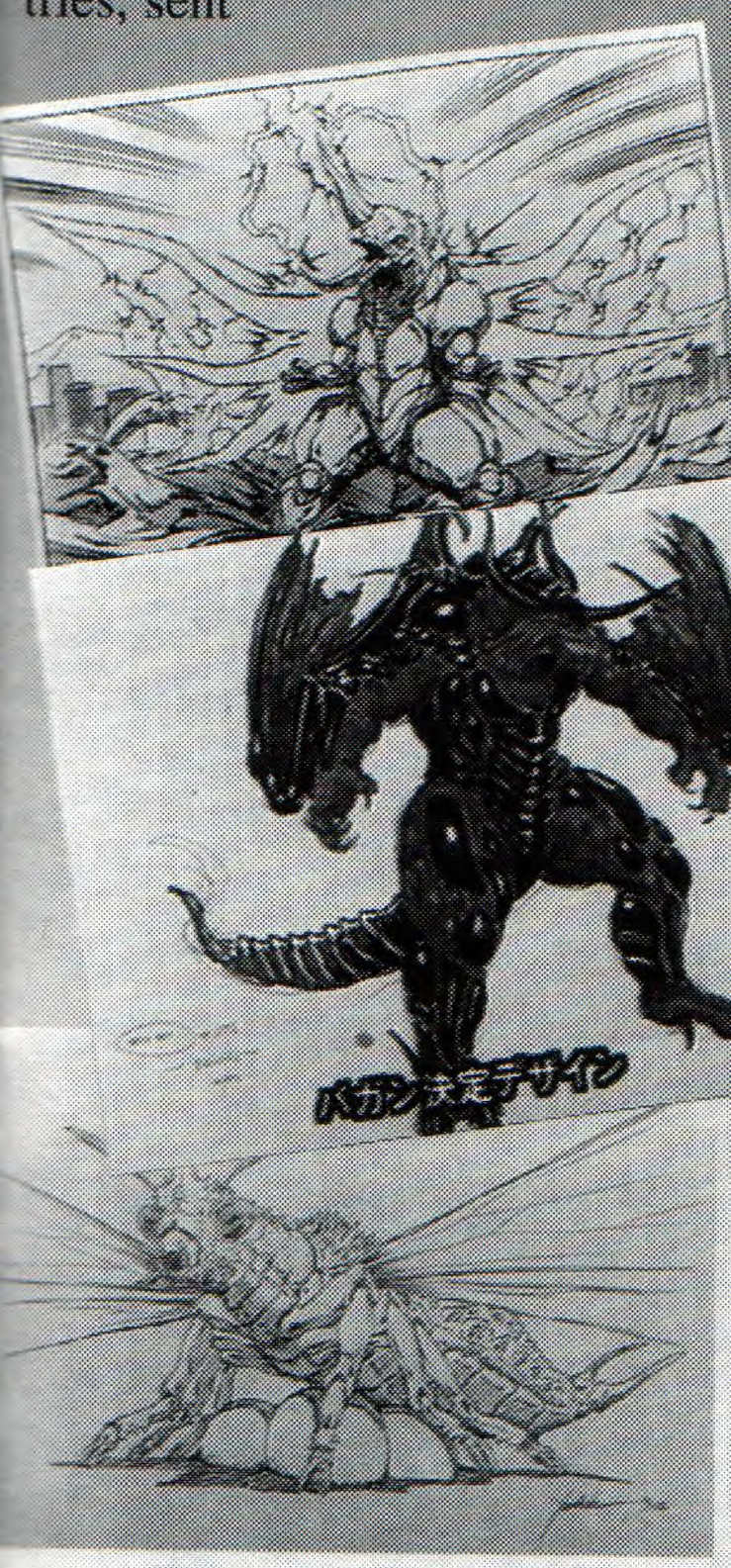
Godzilla vs. Mothra

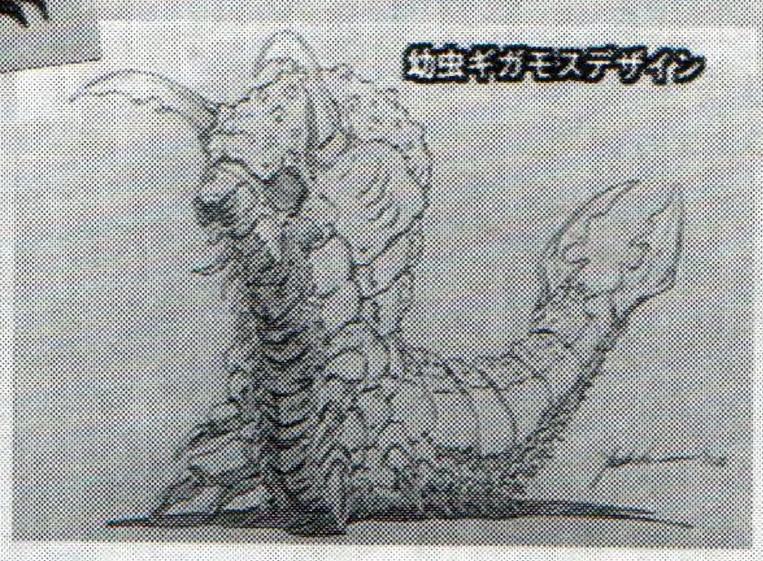


STORY

In the year 199X, a gigantic meteorite over 90 meters in diameter crashes down to Earth. The impact triggers off even greater disasters on a planet already suffering from the deterioration of the environment. Godzilla awakens from its slumber in the Ogasawara Trench, while in the Indonesian Archipelago, a mysterious object buried underground is freed by landslides caused by a vicious typhoon.

One month later, Takuya Fujito, a treasure hunter being sought by the Thai Police for grave robbing, goes to investigate the mystery object at the request of Ryûzô Dobashi of the Japanese Environmental Planning Agency. Traveling with Takuya is JEPA agent Masako Tëzuka, who happens to be his ex-wife, and Kenji Andô, private secretary to the president of Marutomo Tour Industries, sent along because the creature had appeared on an island Marutomo was developing. On the way there, Takuya and Masako find themselves arguing every time they open their mouths, but deep down they still seem to have some mutual lingering affection. Meanwhile, in the ocean far to the north, something huge starts to move along under the ice.

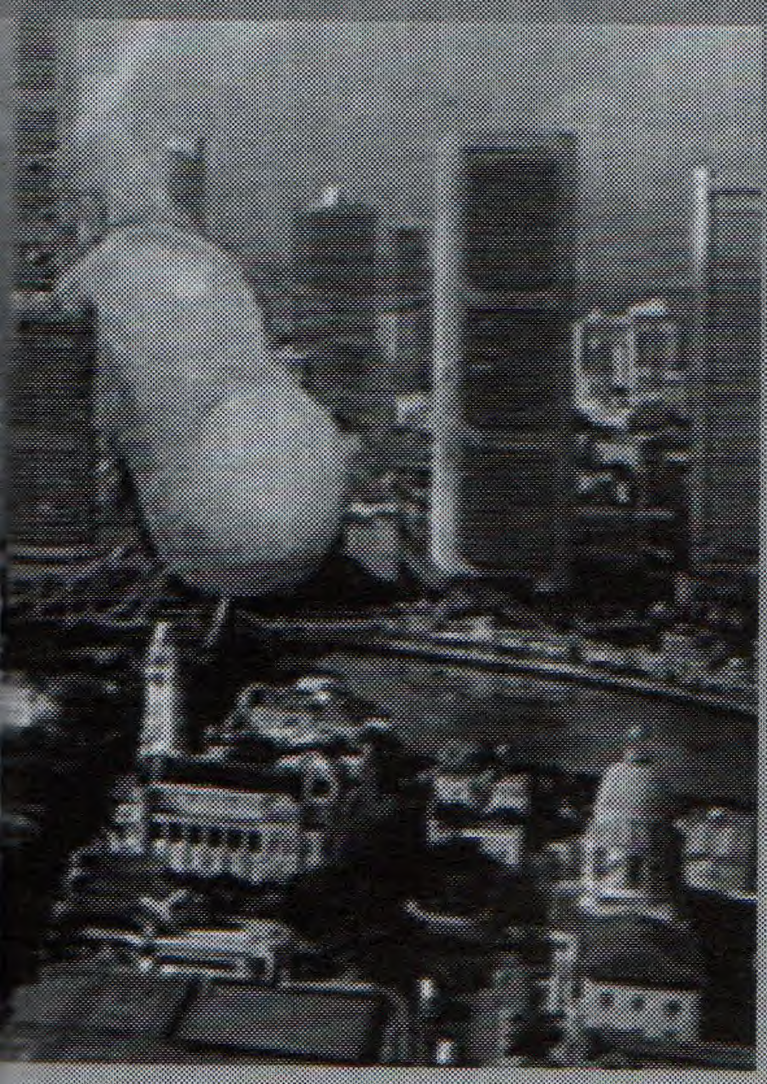








Takuya and company arrive at their destination, Infant Island. The island was once completely covered in greenery, but now the ground has been laid cruelly bare in the areas being developed by Marutomo, reflecting what the entire planet might look like some day. The three travellers make camp, and the next morning start exploring a cave discovered by Takuya. Inside, they find cave paintings made tens of thousands of years ago of two monsters, wings outspread, (continued)

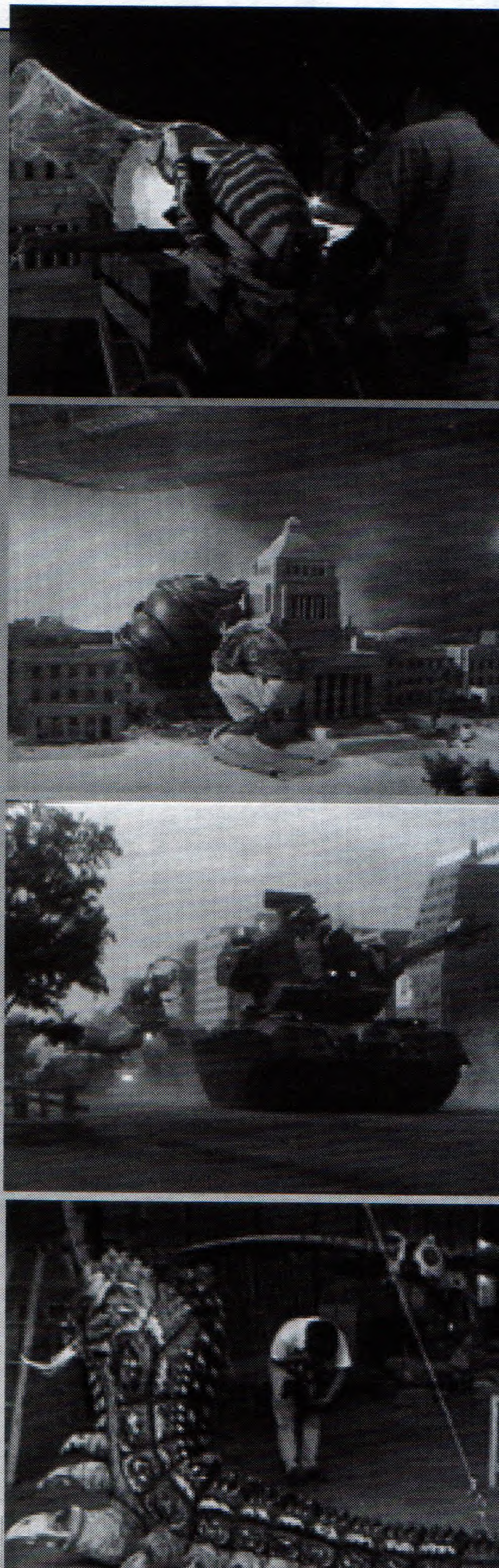


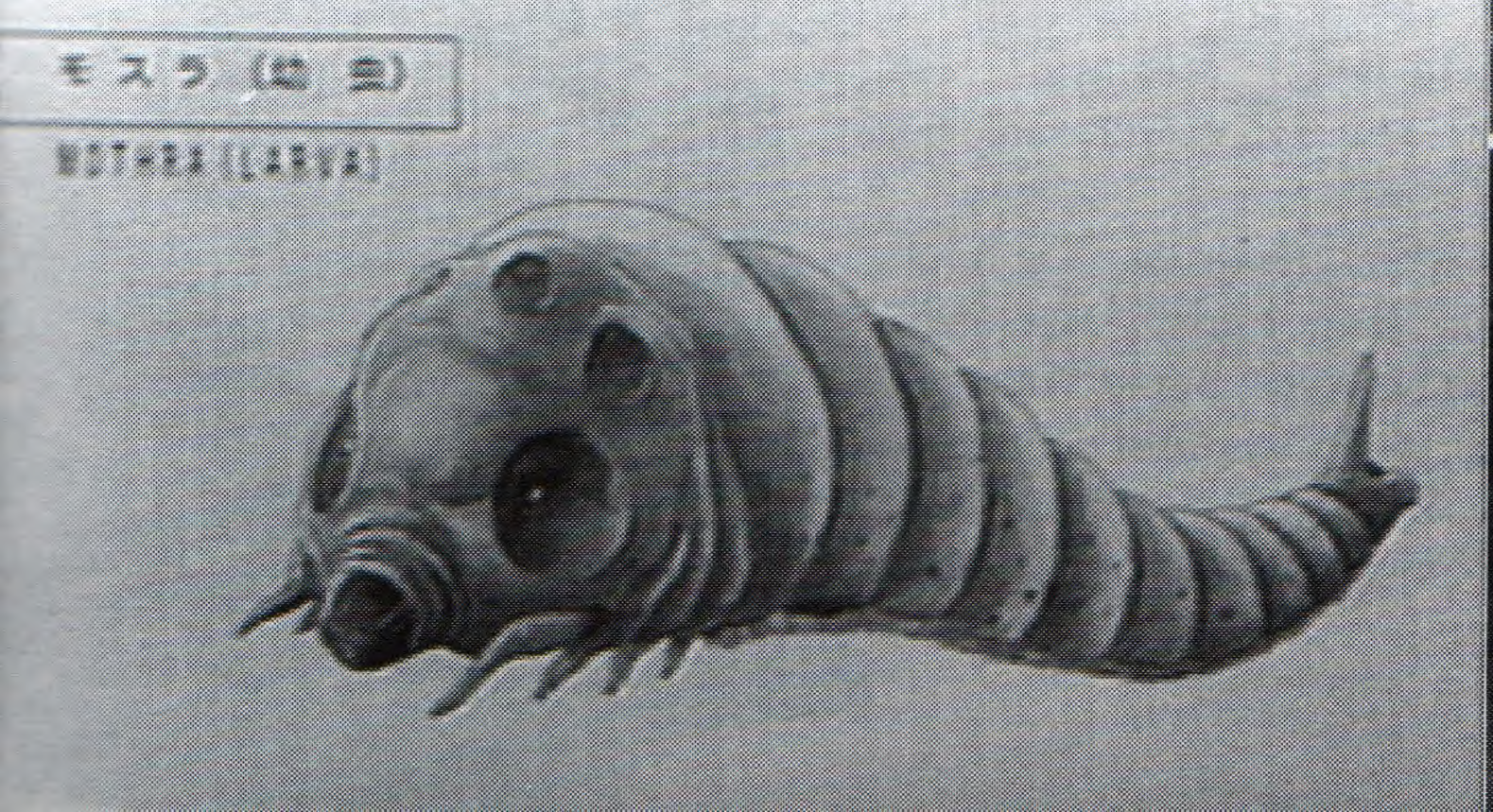
seeming to cleave the very waters of the ocean in two—the shape of Godzilla.

Takuya goes to cut the dock loose from the ship, knocking down Andô when the latter tries to stop him. Godzilla heads straight for the egg, but just then, the egg cracks open and a giant caterpillar hatches out. Godzilla again unleashes its atomic breath. Mothra counters by biting, blowing silk thread on, and directly ramming Godzilla, but despite its best efforts is still at a disadvantage. To make things worse, Battra also shows up heading for Mothra, tossing the latter through the air and shooting it with its prism laser. The laser also scores a direct hit on Godzilla, however, and the enraged behemoth turns its radioactive fury upon Battra. Battra charges Godzilla, and the scene of battle shifts underwater as the two entangled combatants sink beneath the waves. Mothra takes the opportunity to escape back to the island, while Godzilla and Battra get swallowed up in the eruption of an undersea volcano.

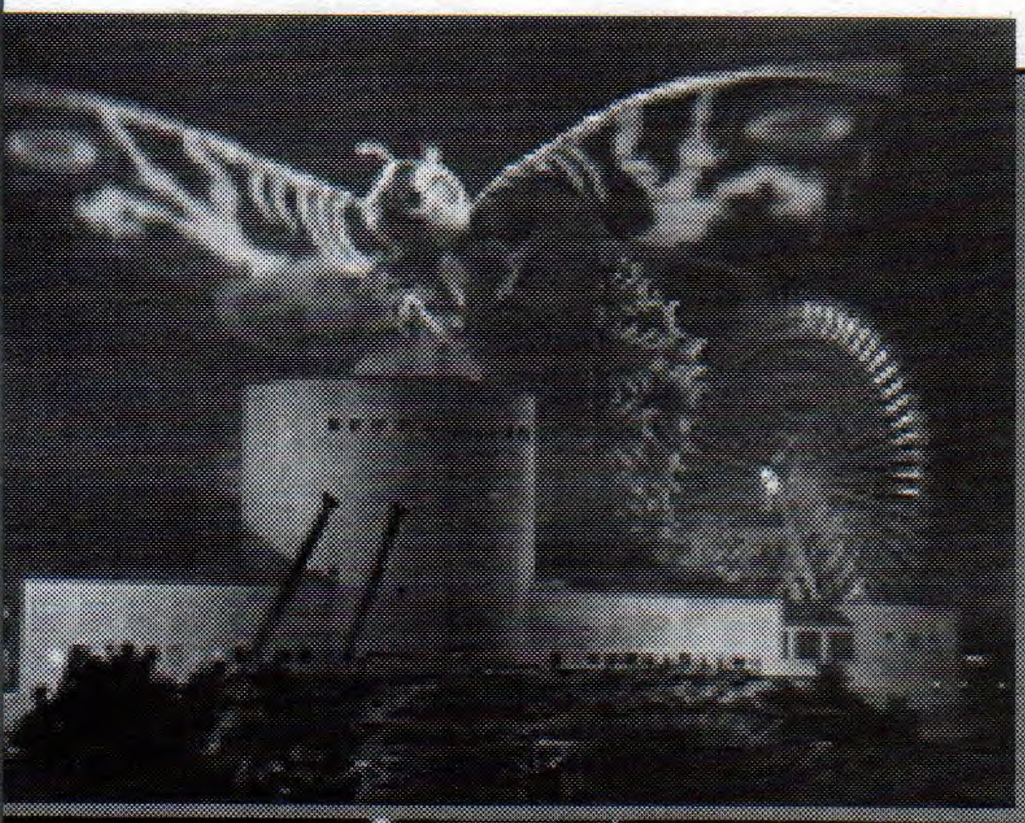
That night, at a hotel in Manila, Takuya and Masako reminisce about the good times in their marriage and begin to feel the ill will between them dissolving. Meanwhile, Andô, having lost the egg, kidnaps the Cosmos and returns with them to Japan ahead of the others.

Takeshi Tomokane, the president of Marutomo Tour Industries, makes plans to market the Cosmos as spokespersons for his company. The imprisoned Cosmos turn to face the southern sky and begin to sing "Mothra's Song". Guided by the song, Mothra heads for Japan, intent on causing tremendous damage if the Cosmos are not returned to it. However, the Cosmos have completely disappeared. Mothra easily weathers a bombardment from the naval division of the SDF and finally makes land at Shibaura, destroying many highways and buildings in the process.

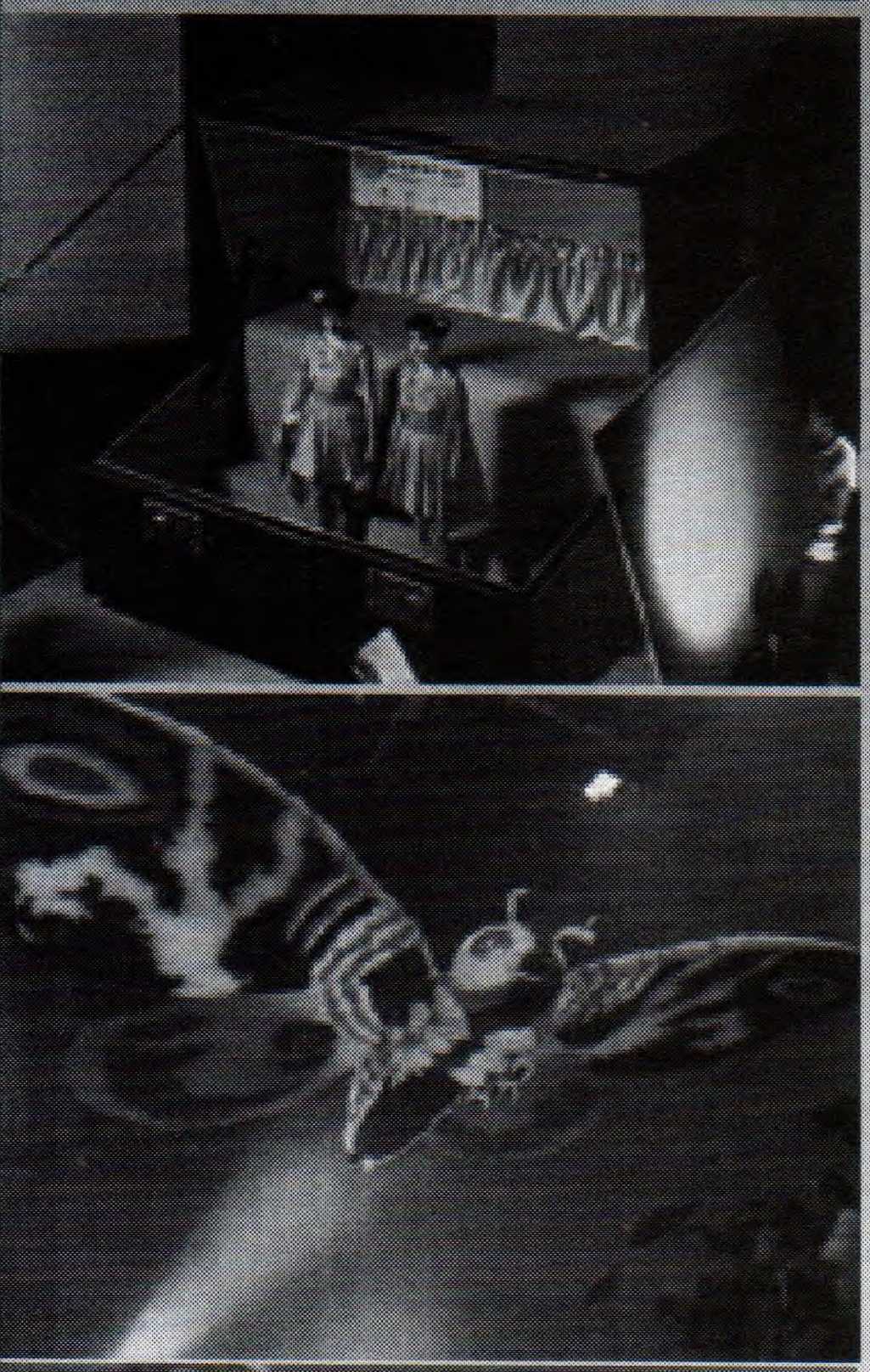




GODZILLA vs MOTHRA









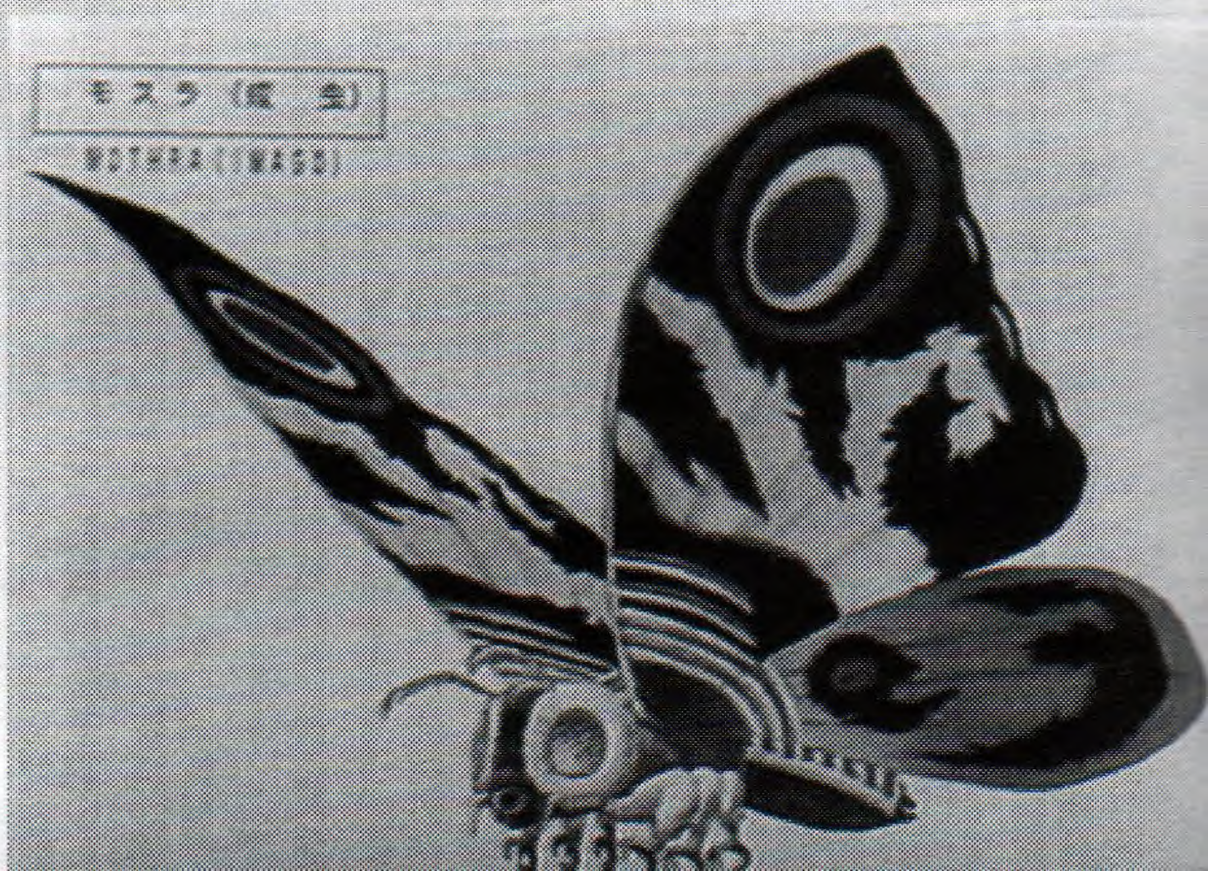
doing battle, and wonder who could have made drawings before the dawn of human civilization. The party then proceeds deeper into the cave, as if guided by a shaft of sunlight shining through a symbol carved into the cave wall, finally coming before the very object they are seeking. It looks nothing so much as a gigantic egg, but what creature could possibly hatch from an egg so huge?

"Mothra. That is Mothra's egg," comes the answer. The source of the voices turns out to be two tiny, pretty young ladies, each about 18 cm tall. They introduce themselves as the last of the Cosmos, beings who inhabited the Earth before Man, and proceed to relate their history.

Once, the Cosmos had lived in peace, worshipping Mothra as their god and protector and building a highly civilized society. However, their attempts to control the Earth's climate incurred the wrath of the planet's soul, and they came under attack from a "Battle Mothra" or "Battra", which the planetary soul had created to protect itself. Mothra fought Battra and both were submerged in the Arctic seas, but the great flood created by the destruction of the climate control device almost completely destroyed Mothra as well. The Cosmos have appeared to warn Modern Man not to make the same mistakes they did, for if the Earth is placed in such danger again, Battra will return.

However, Battra has already awakened, and is now plowing southward through the waves. Unfazed by an F-15 missile attack, it crosses the Sea of Japan and burrows into the earth at the Wajima seashore on the Noto Peninsula, re-emerging at Nagoya. It proceeds to demolish Nagoya Castle, break down the TV Tower, and wipe out the local SDF contingent with its prism laser before once again vanishing underground.

Battra's target is Mothra, which is being towed to Japan on a floating dock, still in egg form. Suddenly, a gigantic object shows up on the radar of the ship towing Mothra. As Takuya and the others tensely wonder if it's Battra, a great shape appears before them in a blinding blast of atomic fire.





GODZILLA vs MOTHRA

her daddy from stealing again if only they stop Mothra. Takuya, struck by her words. decides to refuse the money and set things right.

Outside. Mothra changes course to follow the Cosmos' telepathic call, heading for the Diet Building and covering it in silk thread. Its caterpillar stage is coming to an end, and soon its colossal cocoon gleams white in the Tokyo twilight. Meanwhile, the Mount Fuji Volcanic Observatory detects signs of an imminent eruption. As the observatory staff flee, Fuji explodes behind them, and Godzilla's form emerges from amid the blaze, smoke, and magma. The seemingly unstoppable monster has survived its trip through the 1500° inferno of the Earth's mantle!

"It is a creature that goes beyond all imagining."

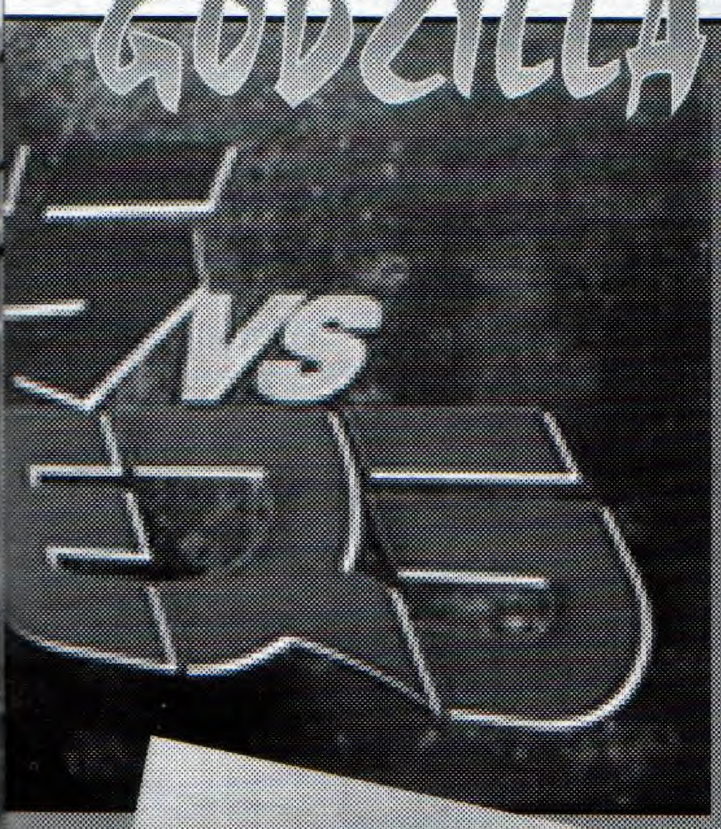
The tension over Godzilla's appearance mounts even at JEPA. JEPA President Jôji Minamino switches on the main screen and makes preparations against the monster.

Meanwhile, Mothra's magnificent adult moth form emerges in a shower of sparkling wing scales and soars up into the sky to do battle with Battra. Out in the night sea, Battra also metamorphoses into its adult stage and sets its sights on Mothra.

The SDF ambushes Godzilla on Mount Tanzawa, but even their new weapons, the maser helicopters, are easily beaten, and Godzilla heads for Yokohama.

Mothra and Battra, already in Yokohama, clash in the skies over the city, destroying the Bay Bridge and the local Chinatown. Prism laser assaults have things looking bad for Mothra, which falls into the Minato Mirai 21 Amusement Park, unable to move. Just as Battra is about to deliver the fatal blow, though, Godzilla appears from the direction of Yokohama Station. Battra turns on Godzilla and fires its prism laser, bringing a building down on top of gargantuan reptile's head. However, as Battra approaches closer, Godzilla grabs it, hurls it away, and strikes with a blast of radioactive fury. Now Battra is the one in danger. Meanwhile, Mothra gets airborne again, and with a single blast of its ultrasonic beam it knocks Godzilla down and replenishes Battra's energy. The two mammoth insects then join forces to fight against Godzilla. The bright, vivid lights from Mothra's ultrasonic beam, Battra's prism laser, and Godzilla's atomic breath intermingle in the blackness of the Yokohama night. Finally, Godzilla falls to the ground, its nuclear fires contained by Mothra's wing scales, and the two insects carry the great lizard off to the Arctic Ocean. However, Battra, having been bitten on the head

GODZILLA vs MOTHRA





by Godzilla, exhausts the last of its strength on the trip there, and sinks into the sea along with its scaly foe. Mothra flits over the scene as though mourning, its wing scales fluttering down to form upon the ocean's surface the symbol from the cave....



Battra had been entrusted with a serious mission. It had revived in order to destroy in space another giant meteor that would fall upon Earth at the end of the 20th Century. Now, with Battra gone, it is up to Mothra to fulfill that mission. With a send-off from Takuya, now reunited with his wife and child, and Andô and his friends, now resigned from Marutomo, Mothra and the Cosmos fly off into space.

Godzilla vs. Mothra

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Music Supervisor.....Akira Ifukube
Director.....Takao Ôgawara
Producer.....Shôgo Toyama
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Sound Recording.....Teiichi Saitô
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SPECIAL EFFECTS

Special Effects Director.....Kôichi Kawakita
Photography.....Ken'ichi Eguchi
Special Arts(?).....Tetsuzô Ôsawa
Lighting.....Kaoru Saitô
Monster/Model Wire Director.....Kôji Matsumoto
Special Effects(?).....Tadaaki Watanabe
Assistant Director.....Kenji Suzuki
Production Head.....Tarô Kojima
Cooperation.....WOWOW NEH, Inc.
Namco, Inc.
Konica, Inc.
Seiyu, Inc.

Production.....Tôhô Eiga
Distributed by.....Tôhô

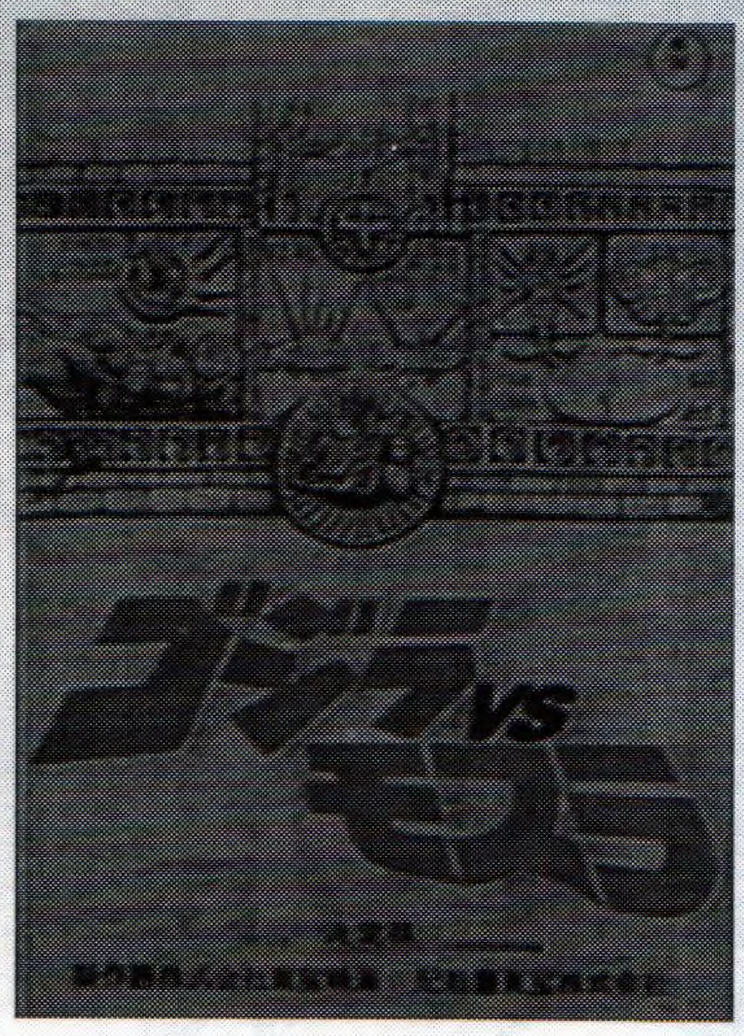
CAST

Takuya Fujito.....Tetsuya Besshô
Masako Tezuka.....Satomi Kobayashi
Kenji Andô.....Takehiro Murata
Miki Saegusa.....Megumi Odaka
Midori Tezuka.....Shiori Yonezawa

Takeshi Tomokane.....Makoto Ôtake
Ryûzô Dobashi.....Shôji Kobayashi
Minoru Ômae.....Kôichi Ueda
Boat Captain.....Shin'ya Ôwada

Cosmos.....Keiko Imamura
Sayaka Ôsawa

Shigeki Fukazawa.....Saburô Shinoda
Jôji Minamino.....Akira Takarada





GODZILLA vs MECHA GODZILLA



GODZILLA VS. MECHAGODZILLA

In 1992, the UN established the Godzilla Countermeasures Center in Tsukuba. The organization immediately launched into the development of anti-Godzilla weaponry. When problems arose with the striking power of their first fighter, the Garuda, they hauled up Mecha-King-Ghidorah from the sea floor and, deciphering the mysteries of its 23rd-Century technology, began construction of the ultimate battle machine, Mechagodzilla.





The year is now 1994. Robotics engineer Kazuma Aoki, one of the personnel required for the development of the Garuda, is ordered to transfer to G-Force, the team who will actually pilot Mechagodzilla and use it to fight Godzilla. Even as Kazuma devotes all his time to his stern training, a pterodactyl fossil is discovered on Adnoa Island, a remote island in the Bering Sea. Professor Ômae and his assistant, Azusa Gojô, of the Life Sciences Research Institute, visit the

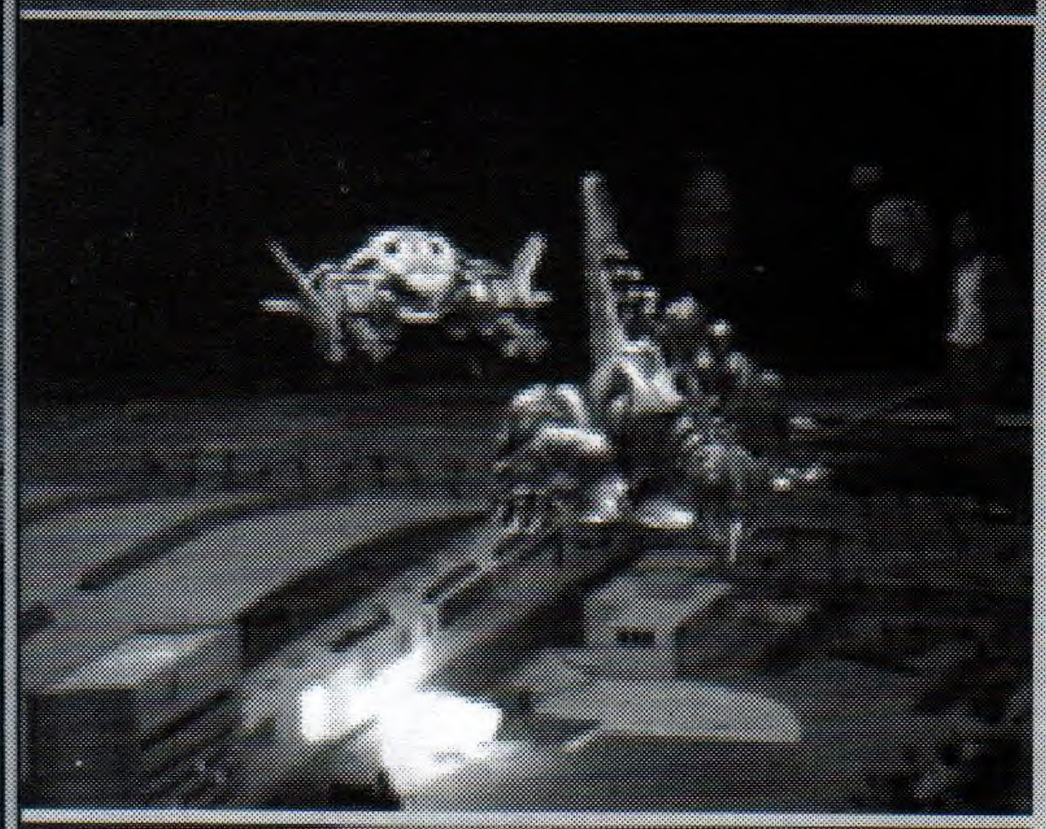




island in order to investigate and discover there a pteranodon egg covered with a mysterious form of vegetation. That night, the investigative team are attacked in their camp by Rodan. To make matters worse, Godzilla appears out of the ocean, and Rodan is killed in the ensuing fierce battle between the two monsters. The team takes the opportunity offered by the battle to leave the island behind via helicopter.







Learning of the egg's discovery, Kazuma visits the LSRI in Kyôto,but is coldly turned away by Azusa. However, he still manages to sneak out a sample of the strange vegetation. Sensing something about the vegetation with her telepathy, Miki Saegusa uses the children of the Mental Development Center to find out what it really is. What they discover is…music. Kazuma and Miki once again call on Professor Ômae, this time bringing a tape of the vegetation's telepathic transmissions rendered into sound. When the tape begins playing, the egg starts vibrating furiously and cracks open, hatching out…a baby Godzillasaurus.









At almost the same time, Godzilla appears at Yokkaichi, and the order is given to send





out Mechagodzilla. Godzilla and Mechagodzilla face off in the Suzuka Mountains. Forced into a desperate battle by Mechagodzilla's new weapon, the plasma grenade, Godzilla downs his mechanical foe with a mysterious form of energy, then heads for Kyôto.

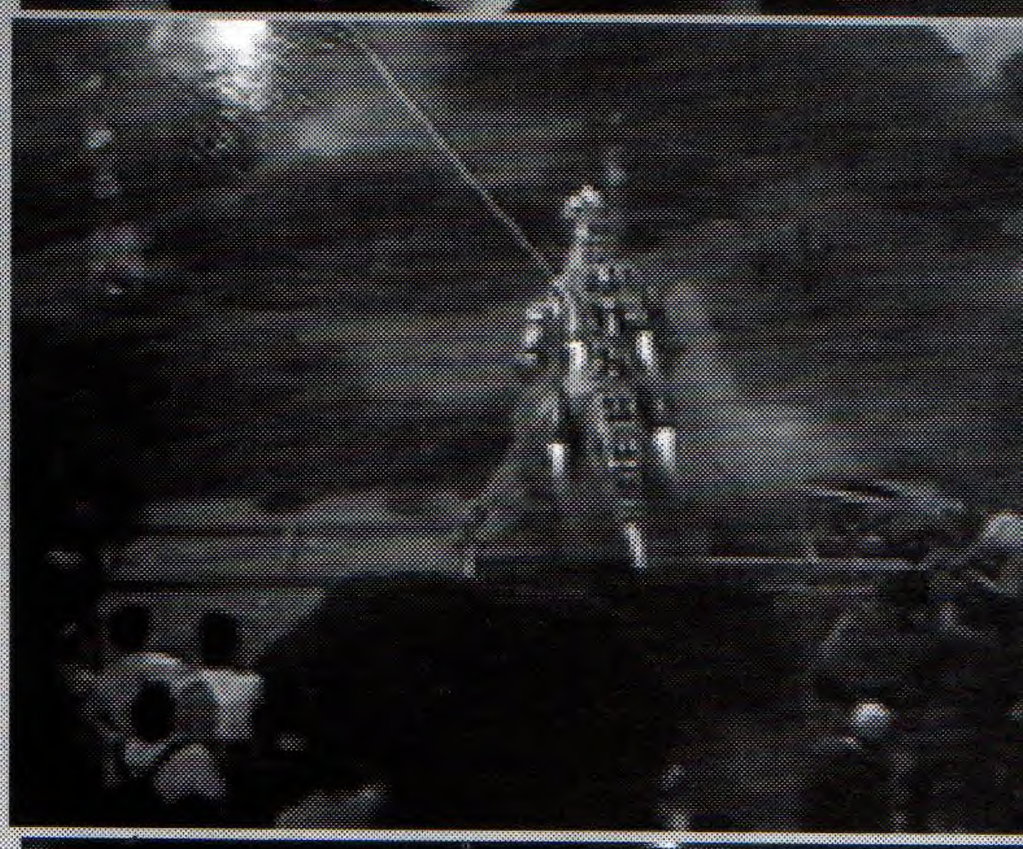






Miki senses that Godzilla is searching for "Baby", and at her suggestion, Kazuma and the others take shelter beneath the LSRI. Godzilla destroys the Kyôto Tower and reaches the Research Institute by way the Kiyomizu-dera Temple. It is unable to locate Baby, however, and disappears into Ôsaka Bay empty-handed.





Azusa and Baby are placed under the jurisdiction of the GCC, and the G-Force members form a new plan in which they intend to use Baby as bait. Despite Azusa and Miki's objections, the day the plan is to be put into effect arrives. As a container holding Azusa and Baby takes off, airlifted by helicopter, reports come in of an attack by Rodan. Brought back to life by the telepathic music as Fire Rodan, the flying beast has been heading for Kyôto to save Baby, destroying Aomori and Sendai along the way. Upon arrival, it smashes the transport

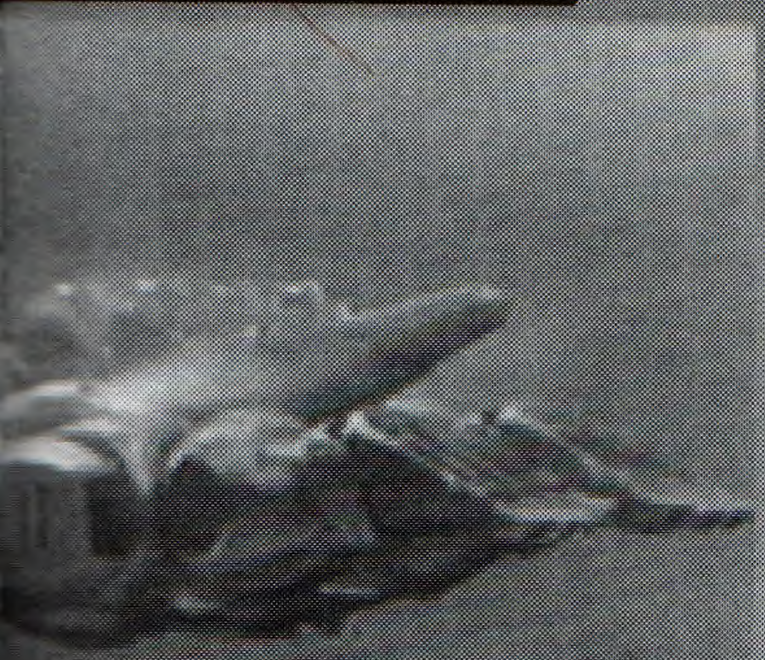














伊福部 昭

製作/田中友



CAST

Kazuma Aoki..... Masahiro Takashima
Azusa Gojô..... Ryôko Sano
Miki Saegusa..... Megumi Odaka
Takuya Sasaki..... Daijirô Harada
Jun Sonezaki..... Ichirôta Miyagawa
Chief Segawa..... Kenji Sahara
Kunio Katsuragi..... Lasalle Ishii
Institute Head Hosono.....Tadao Takashima (Special Appearance)
Commander Asô..... Akira Nakao
Professor Ômae..... Yûsuke Kawazu

STAFF
Executive Producer.....Tomoyuki Tanaka
Producer..... Shôgo Toyama
Screenplay..... Wataru Mimura
Director..... Takao Ôgawara
Musical Director.....Akira Ifukube
Cinematographer.....Yoshinori Sekiguchi
Art Director..... Ken Sakai
Sound Recording.....Kazuo Miyauchi
Lighting..... Hideki Mochizuki
Editing..... Miho Yoneda
Assistant Director.....Kunio Miyoshi
Production Heads.....Kôji Maeda

SPECIAL EFFECTS
Director..... Kôichi Kawakita
Cinematographer..... Ken'ichi Eguchi
Lighting..... Kaoru Saitô
Art Director..... Tetsuzô Ôsawa
Puppetry..... Yutaku Suzuki
Special Effects..... Tadaaki Watanabe
Assistant Director..... Kenji Suzuki
Production Head..... Tarô Kojima





helicopter, snatches up the container, and flies off for Makuhari in Tokyo.

Mechagodzilla is deployed, then the improved Garuda, piloted by Kazuma. Rodan is defeated in a midair battle with the Garuda, then blown away by Mechagodzilla's plasma grenade. At this point, Godzilla finally reappears. Towards the end of the violent battle, Mechagodzilla combines with the Garuda and fires its G-Crusher weapon into Godzilla, bringing it down. Then, just when everyone is convinced that this fierce attack has finished off Godzilla, Baby's voice revives Rodan yet again, and the winged giant gives its own life force to its fellow monster. The resurrected reptile bombards Mechagodzilla with a tremendous blast of atomic breath, enveloping it in an inescapable blanket of fire. With a roar of victory, Godzilla calls out to Baby. Afraid at first, Baby then feels the call of the wild through the music transmitted by Miki and responds to Godzilla. The two monsters then quietly vanish into the ocean.





WHY I LOVE THE SPACE GIANTS

y John "Ito" Marshall

Okay, first things first! Trivia fans will vant to know the following: The Space Giants, he greatest TV show of all time, was created by edubbing the soundtracks to the Japanese show Magma Taishi (Ambassador Magma), which vas created by Dr. Osamu Tezuka and ran on V in Japan from July 4, 1966 to June 26, 1967. Originally, Ambassador Magma was to be layed by an actor in a robot suit with gold paint n his face. I've seen the test footage, and it's vise that the producers decided not to go that oute. Instead, the actor playing Magma wore a xed mask, like Ultraman's. Lead actor Masumi Okada (Ito Mura), by the way, also co-tars in Toho's Latitude Zero, playing a French-nan! But enough about Magma Taishi; what 'm talking about here is The Space Giants, nother animal entirely! The Space Giants is ot merely a translated version of Magma aishi. It is a wonderful, surreal experience all s own that transcends the original material.

The Space Giants is the story of a family of obots who can turn into rockets. They arrive n Earth to defend it from an evil would-be nvader named Rodak. After the series was ranslated for American TV, it was originally iven the title Monsters from Outer Space and eleased with an opening title sequence showing Goldar (formerly Magma) fighting Rodak formerly Goa) and battling various monsters. The Goldar from Space Giants is not to be onfused with the monster villain Goldar on Mighty Morphin' Power Rangers. That charac-er was obviously so named in tribute to the lder show. Hey, it's what I would've done!)

When the show was originally run in America under the Monsters from Outer Space itle, its original theme song went like this (the vords in parentheses were spoken):

Give a cheer, for Goldar's here,
Stronger than all men.
He's a robot when he flies
And a robot on the ground again!
Hear Miko's whistle calling Goldar to the fray:
(Zoom! Kerboom! Wow!)
He is on his way!

You will see the family: Goldar, Silvar, Gam!
Watch them fight with all their might!
It's a zowie powie plan!

Give a cheers for Goldar's here,
Strong and brave and true.
Monsters come from outer space
And bring chills and thrills to you!

Unfortunately, this infantile introduction made the show seem like it was aimed squarely at three-year-olds. That just wouldn't do. So it was that the show was renamed The Space Giants and given a jazzy new theme song accompanying a new intro that showed no monsters at all. The producers were now aiming at a more sophisticated crowed of seven- to twelve-year-olds. Along with exciting music and different footage, the new intro featured a narrator explaining the premise:

From the far reaches of outer space
Comes a threat to planet Earth!
Mankind faces its most powerful enemy:
The mastermind, Rodak!

The Space Giants! (We see the Space Giants logo.)

Goldar, a fifty-foot robot,
And his electronic family
Are created to defend our world!

Only the opening and closing title sequences were changed when the show changed names. As a matter of fact, the very first episode of Space Giants contains a trailer in which the series is still referred to as Monsters from Outer Space! It took me 25 years to find out what that was all about!

Now, for all those of you unlucky enough not to be familiar with the show, I am going to set up the scenario for you. Sit back, relax, and enjoy…

"Doug and Bob are Mounted Policemen with a

difference..."

Oh—sorry, wrong synopsis! Okay, I've got the right one. Here we go:

Imagine, if you will, that it is 1966. Captain Action toys line the store shelves. (They really do! You can see them in episode #25!) You are Miko Mura, son of reporter Ito "Tom" Mura, who works for the National Press International wire service. You have a lovely mom named Tomoko, who keeps a clean house and has supper ready for Ito when he gets home—unless, of course, he's working late.

One afternoon, you get a telephone call from a strange man who wants to speak to your father. You ask the caller who he is and he replies, "My name does not matter! I am from outer space!" He then goes on to say that someone named Rodak is coming to visit your father at 6 am sharp the following morning. Then the line suddenly goes dead—because the phone booth at the other end has blown up.

The next morning, you find that your house has been mysteriously transported to a prehistoric rain forest. (Apparently, Rodak's tastes in landscape run along a jungular vein.) You chase a butterfly, only to come a cross a gigantic monster—a ferocious, fire-breathing dinosaur! A bat-like spaceship appears, and the voice of Rodak announces that he con control the monster. To prove his point, ray beams fire from the spaceship, subduing the monster before your amazed eyes. Then, as you and your parents look on in horror, Rodak himself appears. He is a gruesome sight, a sort of curly-haired, sideburned space vampire in silver armor and a cape, resembling nothing so much as an evil Bob Dylan (Kids, ask your parents if you don't know).

Rodak explains that he has come to take over Earth, but he'd rather do it without violence, so he's hoping Earth will surrender peacefully. It is the most beautiful planet he has ever seen, and he must add it to his collection of conquered worlds. Your father is not thrilled with the idea of being subjugated, but Rodak asks that he spread the word through his wire service. The invader even allows you to take his picture with your camera as evidence of his existence.

Soon after, you are back in the old neighborhood, safe and sound as any neighborhood could be in the face of imminent invasion. You try to tell your school chums what happened, but they don't believe you. You can just imagine how much trouble your father will have convincing his bosses! Why, he can't even convince the milkman!

Ito: You got through with the milk? This morning there was a jungle out here!

Milkman: That must have been some party last night! You're not over it yet!

Okay, you can stop imagining you're Miko now. But it was fun wasn't it? Of course, it didn't end there for the young Mr. Mura. That wild ride was only the beginning for him and his family.

Ito doesn't take the film in to work with him, which is just as well, as shortly afterwards another visitor drops by Miko's house: Goldar, the space avenger! (He kindly waited until after Miko got home from school.) He takes Miko and the camera off to see the wizard, the wonderful Methusem. Using ancient wizardry, Methusem develops the film and shows the photos of Rodak to Goldar. Now Goldar knows the face of the creature he must defeat. Silvar, Goldar's wife, is very taken by Miko and wants a boy of her own. However, seeing as Silvar is human-sized and Goldar is fifty feet tall, it's up to Methusem's super-magic to create an offspring for them. Using Miko as his model, he creates Gam, the robot rocket boy!

Goldar, Silvar, and Gam all have the ability to change from robots to rockets and back again. This must involve very sophisticated technology on Silvar and Gam's part, because they look remarkably like human beings. This especially holds true for Gam, whose outfit is copied from Miko's clothes! Methusem has brought them all to Earth to hunt down Rodak and prevent him from conquering the planet.

Rodak is not yet aware that Goldar and his electronic space family are after him and anticipates an easy invasion. His first step is to send the monster Moleasaurus to Earth to wreak havoc. After causing a train wreck and nearly killing Ito and Miko, Moleasaurus battles first Gam and then Goldar, but escapes alive. Miko ask Goldar why he didn't simply kill the monster, and Goldar explains that it would have been unfair, as the creature was retreating. Actually, the reason is that all Space Giants storylines run for several episodes, and if Goldar always killed the monster in their first fight, it would've gotten pretty expensive to bring in new monsters! (By comparison, Ultraman must have had a downright luxurious budget, as it featured about 50 monsters in its 39 episodes!)

Speaking of monsters, the monster costumes used in Space Giants are not all that great for the most part. They tend to be simple, lacking in detail, not having that "alive" look that many

Japanese live-action monsters have. Even so, they're convincing enough, and a handful are really outstanding. The special effects, especially the model shots, are not up to Ultraman standards, but it's still possible to get so caught up in the whole goofy thing that they seem perfectly acceptable while you're following the story.

And getting back to the story, Goldar manages to lure Moleasaurus to the North Pole, where he detonates a bomb that Rodak had placed inside the monster. Rodak appears by the Tokyo Tower to receive word on his ultimatum from the leaders of the Earth. Instead of getting the expected surrender, though, Rodak gets the shock of his life: Goldar appears and swears to defend the Earth! However, Rodak merely considers this a great test of his abilities. He accepts Goldar's challenge, then makes a tactical retreat (In other words, he runs away).

The second story involves a monster named Birdaurus, the obligatory bird-like monster that most Japanese monster shows need to have. (For example, it closely resembles an Ultraman monster called Hydra, as well as a monster from Johnny Sokko and His Giant Robot.) Birdaurus manages to drain much of Goldar's energy in a carefully conducted trap, while Rodak captures Ito and his assistant Kita, ruining the Mura family's plans for a vacation. Ito and Kita escape to safety, and the real Kita has a showdown with a robot impostor near Goldar's volcanic island headquarters. Goldar zaps Birdaurus, causing it to revert to its flying saucer/egg form and fly off into space in defeat, never to be heard from again. (Note: This is the only time in the series that a monster escapes alive!)

The third story, taking place over episodes nine through twelve, is a very important one in the show's overall storyline, as it is the first appearance of the Lugo Men from the Nastrix Galaxy. The Lugo Men are Rodak's identity-shifting henchmen, able to change their appearance to look like any person they choose. In their normal state, they look like stuntmen wearing black turtlenecks, black pants, black sneakers, and black stockings over their heads. Often during a fight scene, you can see their shirts ride up, showing their white T-shirts underneath. Today, TV is more sophisticated; if a character's shirt rides up now, he just straightens it out on camera. (See Star Trek: The Next Generation.)

As the story opens, the Lugo Men arrive on Earth in small spaceships, picked up on radar as possible meteorites. Ito and his American assistant Liz go out into the countryside to investigate. Instead of meteorites, though, the find the tiny spaceships of the Lugo Men. As the two reporters look on in horror, the Lugo Men emerge from their ships and walk on water! Ito leaves Liz on guard and hustles off to warn his bosses at NPI, but in his absence, Liz is captured and a Lugo Man takes her place!

Things get even worse when Miko and his mom go to a planetarium for a show. At the show, Rodak appears and announces that he is tired of being patient and will show the Earthlings no mercy. In the mad rush to evacuate the planetarium, Tomoko is separated from Miko and kidnapped by the Lugo Men!

That night, when his mother arrives home, Miko finds her somehow strange and distant. She tells Miko to make his own supper, but the furious boy declares, "I don't like to cook, so I guess I won't eat tonight!" and goes to bed. (Oh, come on! I mean, couldn't he make himself a baloney sandwich or bowl of cereal? Oh well...) Soon after, Miko gets suspicious of Mama's repeated calls to Rodak [I should hope so!], so he and his father tape her on a recorder. Once they have enough evidence they confront her, and she becomes a reptilian humanoid in a silver space suit—the leader of the Lugo Men! Ito tries to run the Lugo Leader down with his car, but the evil alien just vanishes from sight, laughing!

But wait, there's even more trouble ahead! Rodak has a new monster! (You knew there had to be one somewhere.) This creature, Zandosus, is a great sea serpent with the ability to drain sound waves right out of the atmosphere, whose attack leaves Tokyo bereft of sound! People can't even talk to each other! There is a scene in the Mura house where Ito and Miko realize they can't hear each other, so they have to use a pad and pen to write messages to each other. The dubbers totally ruined this scene, though, by having the characters saying things like, "What? Are you talking to me? I can't hear you!" perfectly audibly.

Despite the goofiness of this plotline, Zandosus does make for an interesting monster. All we ever see of it is its head and tail, except for one animated long shot. Animation was frequently used in Space Giants as an alternative to trickier special effects, and the scene where the serpent attacks a ship is actually rather chilling. The ship radios for assistance, but the S.O.S. (actually seen animated as the letters "S.O.S.") is swallowed up by Zandosus, leaving the ship helpless.

Despite the effectiveness of this scene, the whole Zandosus-stealing-sound-waves plot gets thankfully little screen time. Instead, the story mostly revolves around the intrigue of locating the Lugo Men's base. This is resolved by the old Japanese-TV-show standby routine of having the heroes hide in the back of the villains' car. (An aside for you younger readers: Before you were born, cars were made large enough that it was actually possible to hide in the back seat without people in the front knowing you were there.) Eventually, Miko, Gam, Ito, and Silvar locate the Lugo Men's base, a patch of woods. They are able to destroy the Lugo Leader, but forget to ask him where Tomoko is being held before they kill him off. The result of this is quite logical—they don't find Mama, and the story ends with her still a prisoner of Rodak!

The fourth story is one of the best. It definitely has the best monster, anyway. Taron is a heat-generating dinosaur who destroyed the planet Kual. However, the King of Kual sent his only daughter, Lita, in a spaceship to Earth. Once on Earth, she is given super powers by our yellow sun—oh no, wait, that's somebody else. Once on Earth, she is conveniently discovered by Gam,

Miko, and Ito. For a while our heroes must struggle to figure out who she is, as she is too dazed from her crash landing to be coherent. Meanwhile, the city is mysteriously getting too hot, so Mr. Mura moves the group to a hotel in the mountains.

But the heat is everywhere! Taron has come to Earth to heat it into destruction, just as it did with planet Kual. Also, Rodak's agents are after Lita to keep her from revealing their master's strategy to the authorities. The Lugo Men replace some high-profile scientists, then try to discredit the robot rocket family by blaming the heat wave on Goldar. At one point, Ito attempts to foil this plot by trying to assassinate the chief Lugo Man with a collapsible gun hidden inside a bowling ball bag. Meanwhile, Miko and Gam infiltrate an island where Lugo Men go through their training process. Eventually, Taron is weakened by a cooling rain provided by Methusem, and Goldar is able to destroy it. Lita sacrifices her life helping our heroes destroy the Lugo training camp.

As I hinted earlier, the Taron costume is the best monster suit of the series. It has incredible detailing, right down to a neck that expands and contracts to show the creature breathing. It also closely resembles the monster suit used in another old Japanese TV series, Atomic Monster Agon.

Now, despite what I said about the last story, I have to admit that the next story, number five, is my all-time favorite. Rodak sends to Earth the monster Renautis, which emits a blue ray that causes humans to turn blue and develop a strange illness. The victims are taken to the Mas clinic, because only Dr. Mas seems to know the cure. However, once at the clinic, instead of being cured, the victims are turned into life-size dolls (or mannequins) and replaced by Lugo Men! Although the clinic is soon shut down, by then there are already hundreds more Lugo Men on Earth to do Rodak's bidding. The good guys finally find the human dolls in episode two of the story, discovering in the process that only Ballangor seeds can transform the victims back to normal.

Ito and Miko rush off to Ballangor Island to get the seeds, but Rodak has already laid a trap for them. The plane they take is crewed by Lugo Men who suddenly vanish in mid-flight, leaving the plane to crash. The day is saved, however, by some timely assistance from Gam, who instructs Ito from just outside the plane on how to operate the cockpit controls. (I always try to read Gam's lips to find out what he's trying to tell Ito. Then I remember that he's speaking Japanese!) While this is going on, Goldar is busy battling Renautis, who looks like a porcupine with all its quills facing forward. Renautis is a bit of a coward, though, and uses its ability to camouflage itself to avoid serious injury.

Ito, Miko, and Gam reach Ballangor Island safely and meet up with a beautiful girl and her native guide friend, and they all set off to locate the Ballangor seeds. Unfortunately, they find themselves hampered not only by by Lugo Men pursuing them, but by the seeds' guardian, a dinosaur-like monster named Drox, which is definitely my favorite monster of the series. Aside from the good dinosaur design of the costume, Drox is given a real personality. It laughs, shows frustration, anger, and even fear. And when the native girl plays her horn, it even dances! (And even though it looks like a dinosaur, its overall appearance reminds me more of Bullwinkle J. Moose with different antlers!)

Things are complicated even further when, halfway through the mission, Gam throws a fit and Methusem decides to turn him into a human boy to teach him a lesson. This naturally makes getting the Ballangor seeds away from Drox much harder. Eventually, Goldar tricks Renautis and Drox into fighting each other, then destroys the winner. The Ballangor seeds are then rushed back to Japan to cure the victims.

Whimsical situations like Gam's tantrum and punishment set Space Giants apart from other monster shows and are part of the reason I love the show so much. To put it bluntly, the show uses "kid logic". Never mind that Methusem could probably have figured out a way to get those seeds without the other characters being in jeopardy. He was too busy showing Gam how much better it is to be a super-powered rocket boy than a lousy old human. It made sense to me when I was six, so they must have been doing something right!

In story number six, we find that scientists have invented a bacteria that destroys Lugo Men. Rodak sends several guerrilla soldiers to nab the formula and the monster Naroda to distract attention from the soldiers by wreaking general havoc. Naroda has the ability to break itself into pieces, making it look as if it has been destroyed. It then re-forms itself to continue its dirty work! Eventually, though, a rocket is launched that disperses the anti-Lugo bacteria into the air, and Rodak now has to find a way to re-create the Lugo Men. The people of Earth have won a temporary victory—or have they? Stay tuned for part two of my Space Giants article and see for yourself!

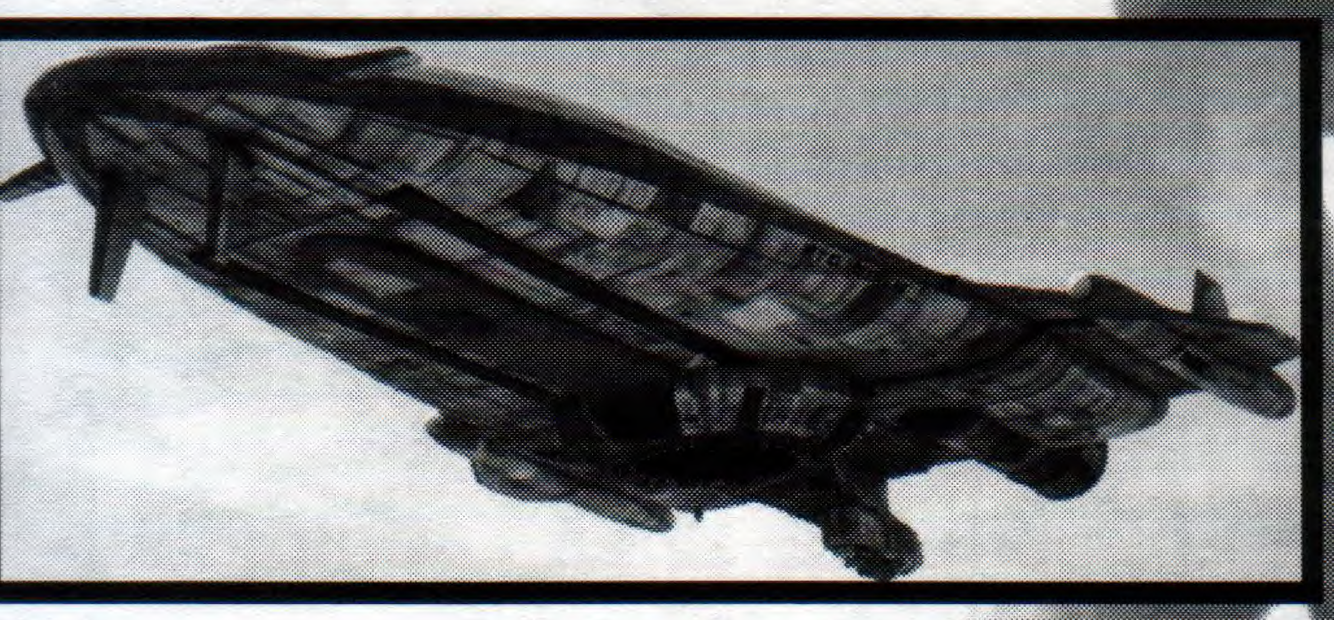
EVER MIND THE AUSSIE VERSION, HERE'S THE AMERICAN ULTRAMAN!

by John Ingram

Only the Hollywood version of *Ultraman* could be as thrilling as the original!

Ultraman: The Ultimate Hero will only run thirteen episodes, but this big-budget show has spared nothing to be a quality program. Besides being shot on 35mm film and having high-grade SFX, *U:TUH* has employed the hottest new talent, including actor Kane Kosugi (yup, Sho's son), assistant editor David M. Gerhartz, and writer John Douglas, who penned the new episodes entitled "Red King" and "Dada".

That's right! Red King and Dada are back! Every episode of this series features a classic monster from the original series. Many other details (Ultraman's new origins, plot specifics, etc.) are being closely guarded by the show's creators. Douglas did confirm this Ultraman show will be "different, but similar to past ones".



U:TUH's parallel Earth has a "1930's Flash Gordon look [with] crisply exaggerated colors," according to Douglas. On this world, giant monsters are like natural disasters because they're commonplace, destructive, and almost unstoppable. To defend the Earth, a team of scientists form the Worldwide Investigation Network Response Team, code named: WINR. WINR (pronounced "winner") gets an awesome ally when Kenichi Kai becomes Ultraman!! Kosugi stars as Kai and uses "a really cool Beta Capsule," said Gerhartz.

Every Ultra series needs a strong captain to lead its "science patrol". Veteran actor Harrison Page continues the tradition as Captain Russel Edlund. Page co-starred with Don Rickles in *CPO Sharkey* and was in all thirteen episodes of the legendary bomb, *Supertrain*. With those credits, should he lead a group called WINR? Wouldn't LOZR be more appropriate?

The other members of WINR are Teresa Beck (played by Sandra Guibord), Julie Young (played by Robyn Bliley), and Rick Saunders (portrayed by Rob Roy Fitzgerald, who does **not** have a brother named Martini).

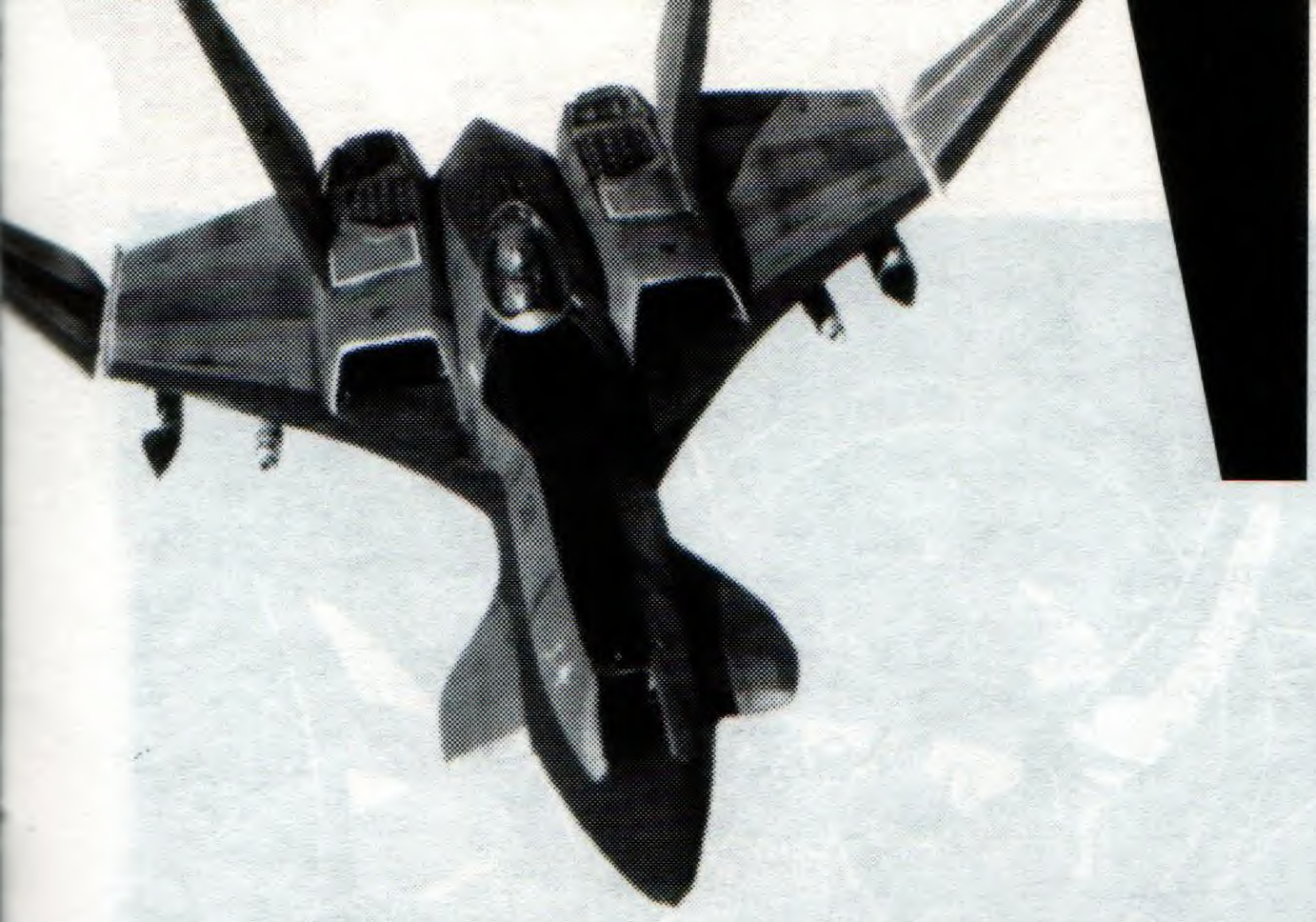
Guest stars also pop up in this series, including Billy Mumy, Rose Marie, and the Re-animator himself. Gerhartz boasted, "We got Jeffrey Combs to act in it. He just steals the show." Sho Kosugi isn't in *U:TUH*. If another batch of episodes are made, perhaps Sho and Kane will become the Kennedys of Japanese action.

Ultraman's backbone has always been the crew behind the scenes. Gehartz has been in show business for five years. He has worked on *Married...with Children*, *Roc*, *Pee Wee's Playhouse*, and *Beakman's World*. With the red-and-silver dynamo behind him, Gerhartz said, "[I want to] produce and finance my own projects."



John Douglas showed up for this interview wearing an Ultraman bowling shirt. The black shirt is as outrageous as you'd imagine. *Ultraman: The Ultimate Hero* is his first professional writing credit, although he has worked with another Japanese superhero.

Victor Garcia hired Douglas to be a production assistant on *The Guyver*, with Mark Hamill. Douglas later wrote a television script he wanted to sell to *Star Trek: The Next Generation*. Garcia, now one of the producers of *U:TUH*, read his friend's script. He recognized the quality in the script and hired Douglas to tell two tales of the latest Ultraman!



Douglas currently writes for U.S. Renditions and is developing a project for Roger Corman. By the way, the *ST:TNG* script has won him meetings with some *Star Trek: Deep Space Nine* staff writers. If you see Kyra pull out a Beta Capsule, you read it here first.

Ultraman: The Ultimate Hero was filmed in Los Angeles, but America won't get to see it first. First, all thirteen episodes will be released on home video in Japan. Then the series will be aired on Japanese network television. Finally and hopefully, the show will be syndicated in America. Current rumors condemn the show to the Lifetime or USA cable networks. However, he astonishing success of *Mighty Morphin' Power Rangers* may boost *Ultraman*'s chances of being properly syndicated. "I think it'll help us," said Douglas. Gerhartz agreed, saying *MMPR* is "bringing a resurgence of Japanese monster shows".









Some people felt *Ultraman: Towards the Future* was disappointing. Blending a classic hero with new-age nonsense wasn't the best idea. Ultraman preferred to shoo away the monsters, as if afraid to break a nail, the token Asian actress spoke her lines phonetically, and during the entire run of the show, UMA did one thing: shoot Ultraman! The list goes on (Can you say "alleged embezzlement", boys and girls?), but what can you expect from a 206-year-old country whose only musical exports have been Air Supply and Olivia Newton-John?

The crew of *Ultraman: The Ultimate Hero* aren't too complimentary about their Aussie brother. Gerhartz moaned, "I just thought it was weak." Douglas was a bit more forgiving. He thought it was "kinda neat, but didn't really move". The lackluster efforts from Down Under inspired Douglas to restore the special brand of excitement Ultraman should always have.

The interviews with Gerhartz and Douglas were held during a Los Angeles science-fiction convention. When an illegitimate-video dealer played an episode of the original *Ultraman* at his table, Gerhartz jumped up to view his honorable ancestor. The bootlegger had a forehead the size of a wall and shabby-looking pirate videos for sale.

After seeing the faded, scratchy scenes of Ultraman beating Gomora, Gerhartz commented that the show was "cool, campy, [but there's] definitely room for improvement". Douglas, on the other hand, is a long-time fan of the Ultra brothers. He was very familiar with Red King and Dada before he wrote them.

Will this revival soar like the Star Trek shows or sink down the toilet like *Galactica 1980*? One thing is definite. No matter how many times his warning light blinks, Ultraman will always rise again.

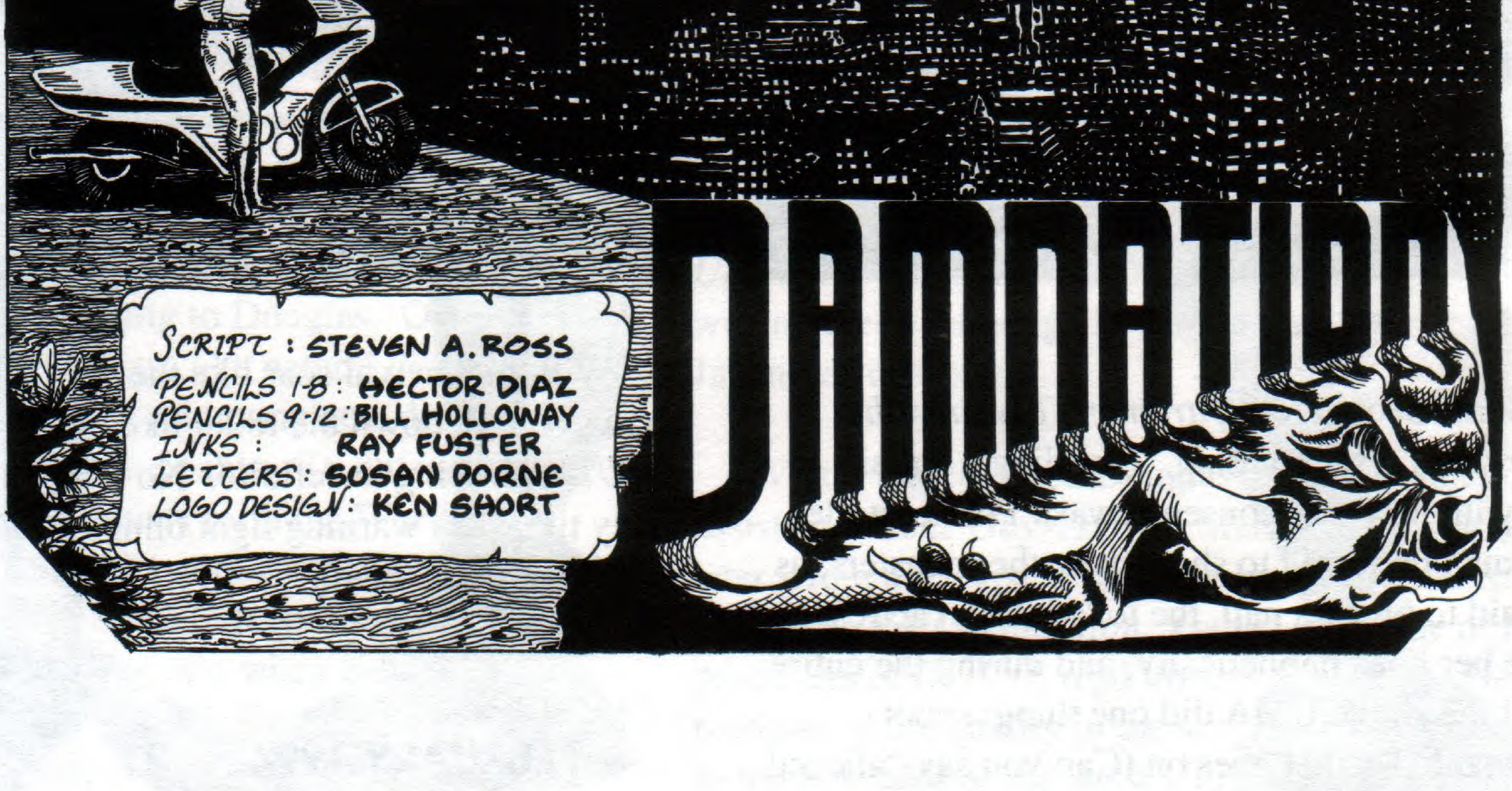
Al's gone, now. Al was always interested in that devil-worship stuff. I guess he "played" too close to the fire" and "got himself burned."

I have mixed emotions about this. On one hand, I'm sad, because Al was my best friend and I'm going to miss him.

On the other hand, I'm furious: furious at the Church of Satan, whom I believe had a hand in Al's disappearance.

Al was investigating the "Church" before he vanished. He had told me all about them; when and where they hold their black masses, and how those masses often include the ritual sacrifice of children.

Al also told me about a mask, supposedly given to the "Church" by Satan himself. It helps them to control demons from Hell.



SCRIPT : STEVEN A. ROSS
PENCILS 1-8 : HECTOR DIAZ
PENCILS 9-12 : BILL HOLLOWAY
INKS : RAY FUSTER
LETTERS : SUSAN DORNE
LOGO DESIGN : KEN SHORT

DAMNATION

For al, for the children, for the world, I begin my crusade tonight.

God willing, as of this night, I'll be able to use Satan's own weapon against him. As of this night, I'll have the "Hell-met"

PAL PARKING GA

CLOSED

CLOSED

MIGHTY SATAN, RULER OF EARTH, ACCEPT THIS, THE SACRIFICE OF THY FOLLOWERS...

...THY CHOSEN...

...THY SERVANTS. WE THANK THEE FOR SHARING THY MIGHTY POWERS, AND THOSE OF THY DEMONS, WITH US...

...SO THAT WE MAY BE MORE SUCCESFUL IN CARRYING OUT THY WILL ON EARTH.

VIT

WE THANK THEE, SATAN, FOR THE HELL-MET, AND ASK THEE TO SEND THY DEMON, COMINDERUM, SO THAT WE MAY...

BUR BUR BUR BRUUUUMM

WHAT IN HEAVEN'S NAME?!

RUUUUMMM

MERCY ME!

OOF!

SHHRRIIING

MOVE, BRAT!

POOMP

BRUUURMM

CHABOOM
POOM
POOM

BA-CHOOM
BWEE

CHACHACHACHA
ZWEE ZWEE
ZWEE

SQUEECH!

BRUUUUM

COME ON, KID, TIME TO GO HOME!

IN THE NAME OF THE UNHOLY ONE, THE PRINCE OF DARKNESS, I ASK THAT THOU SEND ME A DEMON TO TRACK DOWN AND DESTROY THIS INFIDEL WHO DARES TO CHALLENGE THY WILL! **DOMINUS OBISBIUM!**

SHRA-OOM

EXIT

RUMM RUUUUM BRUUUM

MY BEAUTIFUL CREATURE FROM THE BOWELS OF HELL, WILL YOU TRACK DOWN HE WHO HAS INTERRUPTED OUR MASTER'S TRIBUTE?

SSSSSSS!

T SOUN

LATER...

113

HERE YOU GO, KID. HOME AT LAST, I... **GUESS** YOU'LL BE SAFE...

Def-Stick

...


HONK HOOONNK
GET INSIDE! HURRY!
BRRUUUM BUM BUM BUM
BRRUUMM RAAWWWMM
BRAM SPLOOIE
BRAM SPASH
BRRMMM
SHREECH HAAWWNK
BRUUUUUUUMM

DON'T LOSE HIM!

VRRRNN

BRUUUMM

PORN-R-US

YAAAAARGH!!

SHEEEEEEEEESK

NOW ON SALE

ALL-4

VRRRRRR SSSKEEESH

PARTY

BIG VAN BONE

SEX

BOYS

GUYS

ALL GIRLS

HIJACKED FROM A BEHINDER

FIRE POWER

WHAT THE FUCK NOW?!

PORN·R·US SPECIAL

ALE

NOW

THAR SHE BLOWS!

BIG 'UNS

BIGGUS BOOBS

WHO THE FUCK ARE YOU, DICK-SQUEEZE?!

WHAT THE FUCK KIND OF FUCKIN' NAME IS THAT, YOU FUCKHEAD? AND WHAT'S THIS "THROUGH THE WINDOW" SHIT, PISS-DRIP?

UUNH... JULIO... JULIO SIMON.

BOPS

MY-MOTHER-IS-MEXICAN-AND-MY-FATHER-IS-JEWISH. I'M-A-BORN-AGAIN-CHRISTIAN-AND-WITH-IN-THE-LAST-HOUR-I CRASHED-A-BLACK-MASS-AND-SWIPED-A-MASK-THAT'S SUPPOSED-TO-HAVE "SATANIC POWERS."

STORY OF STEVE-O

THEN, AS I PUT THE MASK ON, IT TRIED TO POSS-ESS MY SOUL. I LOST CONTROL OF MY MOTOR-CYCLE AND CRASHED THROUGH THE WINDOW.

THERE. MY LIFE'S STORY. CAN I GO NOW?

YEAH, WELL, FUCK YOU, SCROTUM-WRINKLE. I WAS ONLY ASKIN', YOU FUCKING CON-DOM-CHEW!

I KNOW THIS ISN'T A VERY CHRISTIAN THING TO SAY, BUT YOU'RE A REAL ASSHOLE, YOU KNOW THAT?

--NOW EXCUSE ME WHILE I TRY THIS AGAIN.

YEAH, WELL...

I WISH THERE WERE SOME OTHER WAY. GAMBLING WITH ONE'S SOUL CAN BE RISKY.


SHIT!! YOU'VE GOTTA BE YANKING MY VON-KER!
NO! MY SOUL! SATAN, YOU WILL NOT HAVE MY SOUL!
Dear God, in the Holy Name of Jesus Christ, please help me...
"HOLY SHIT!"
EFFSSSHH
FAP
SPASH!
SPASH!
SPASH!
SPASH!
SPASH!

I AM YOUR **DAMNATION!** DEMONS AND FOLLOWERS OF SATAN...YOU WOULD BE SAFER IN **HELL** THAN TO FACE **ME!!**

PEE WEE'S GOOD TIME VIDEO

SUCK 'UM

DO ME!

GET HIM, CHILDREN OF HELL!

OPEN FIRE!

BRAM

CHA CHA CHA

CHAFOOM
CHAFOOM
CHAFOOM
ZWEE
ZWAM
ZWOO
SKASH
FUCK YOU, BITCHES!
WHA-BRACK!
STAY TOGETHER! GET IN!
SHIT, YEAH!
BUH-ROOOM!

WHA-
FACK!

WILL YOU GET THIS DAMN THING *STARTED*?!

ZURZURZURZURZUR

JUMP

AUG-GA-HA-HA!

KHUNKRASSH--URNCH!!

GA-HA!

AAAHH!

-ACK!

GA-A-FACK

UUUUU

UUMMM M- - -

FOO-I BWOOOW

SPASH

HOLY FUCKIN' SHIT!

YOU MUST BE KIDDING!

SAY, DICK-WHIFF, THAT WAS FUCKIN' A! HEY, YOU WOULDN'T MIND IF I KINDA HUNG AROUND WITH YOU FOR A WHILE, WOULD YOU, SHIT-BAKE? WE MAKE A KICK-ASS TEAM!

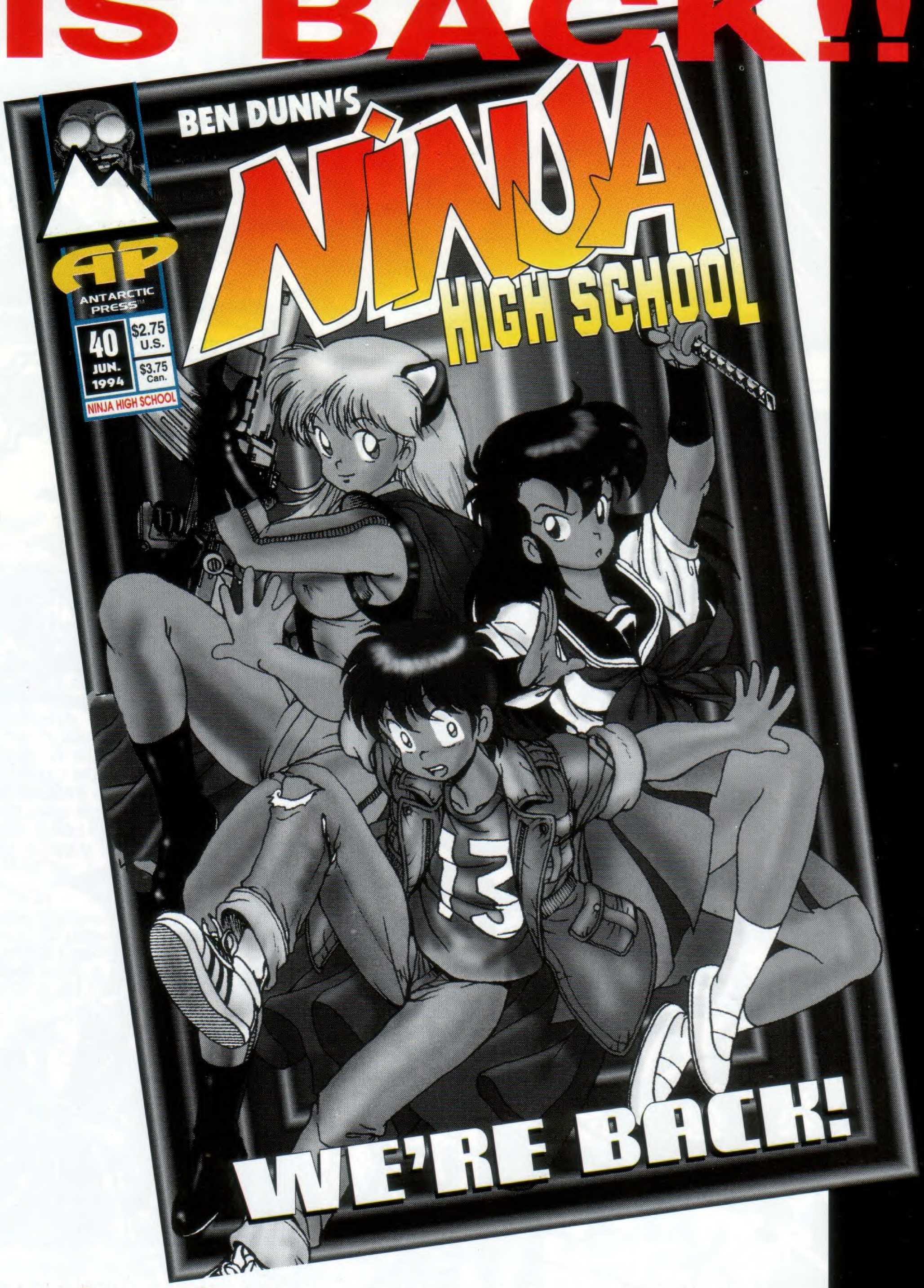
HEY! FUCK YOU IF YOU'RE GOING TO BE LIKE THAT! I ONLY ASKED YOU QUEEF-SNORT,

We all know opposites attract. Like it or not God's will **had** made us a "kick-ass" team. And it wasn't long afterwards that our lives became downright **strange!**

THE END · AMEN.

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